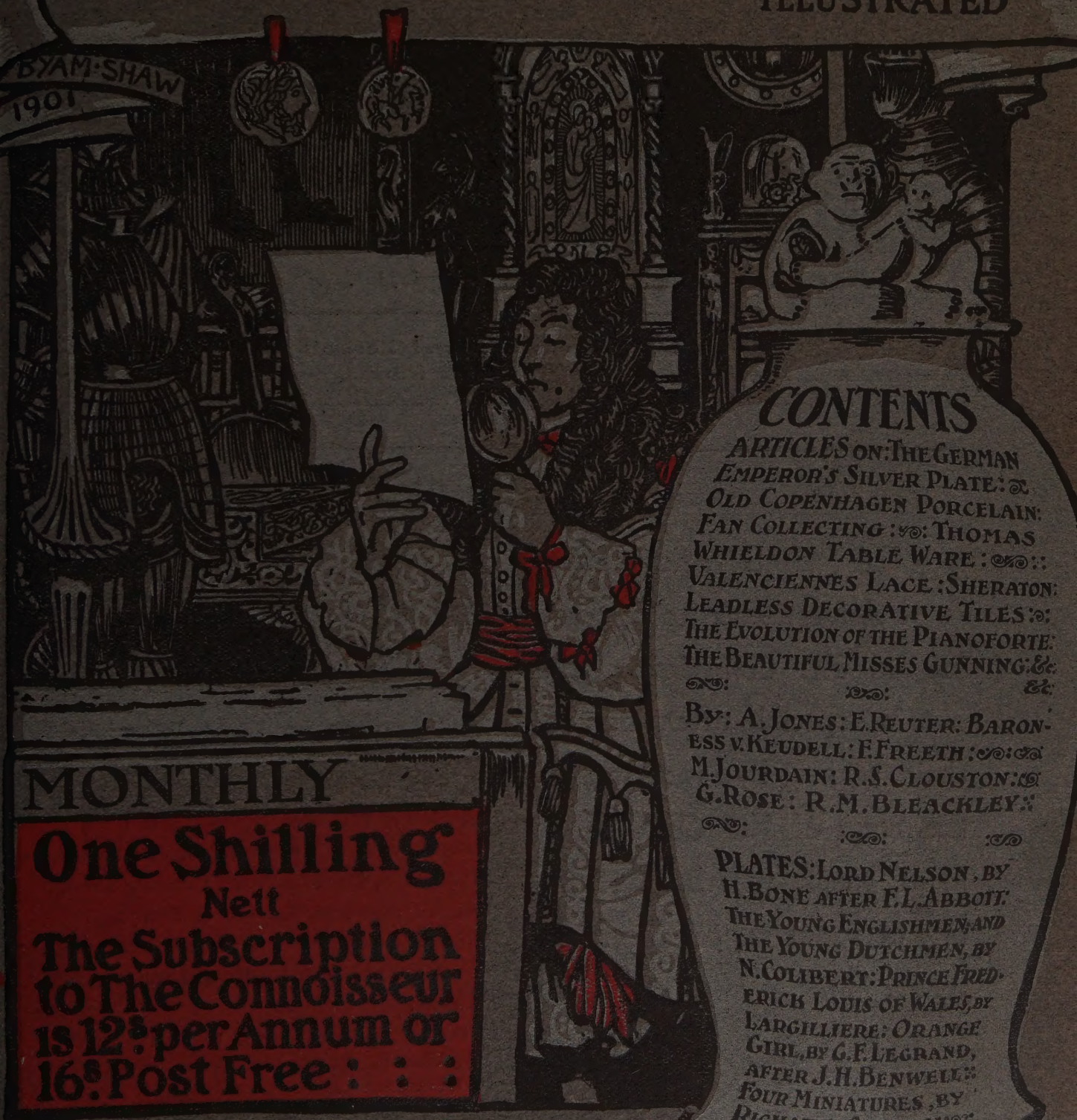
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THE CONNOISSEVR

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CONTENTS

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BY: A. JONES: E. REUTER: BARONESS V. KEUDELL: F. FREETH: M. JOURDAIN: R. S. CLOUSTON: G. ROSE: R. M. BLEACKLEY:

PLATES: LORD NELSON, BY H. BONE AFTER F. L. ABBOTT: THE YOUNG ENGLISHMEN, AND THE YOUNG DUTCHMEN, BY N. COLIBERT: PRINCE FREDERICK LOUIS OF WALES, BY LARGILLIERE: ORANGE GIRL, BY G. F. LEGRAND, AFTER J. H. BENWELL: FOUR MINIATURES, BY RICHARD COSWAY:

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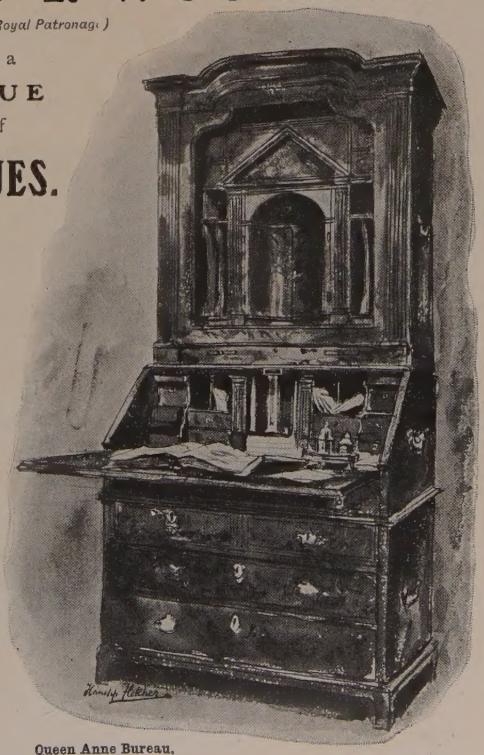
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CONTENTS.

VOL. XIII. November, 1905. No. LI.

PAGE

THE COLLECTION OF SILVER PLATE OF H.I.M. THE GERMAN EMPEROR. PART I. By E. ALFRED JONES. (With seven illustrations) - 137

OLD COPENHAGEN PORCELAIN. PART II. By E. REUTER. (With twelve illustrations) - - - - - - - 142

SOME NOTES ON FAN COLLECTING, AND THE FANS BELONGING TO MISS MOSS, FERNHILL, BLACKWATER. By the BARONESS VON KEUDELL. (With ten illustrations) - - - - - - - - - - 153

THOMAS WHIELDON, THE STAFFORDSHIRE POTTER. PART I. TABLE WARE. By FRANK FREETH, M.A. (With eight illustrations) - 162

VALENCIENNES. PART II. By M. JOURDAIN. (With three illustrations) - - - - - - - - - - - 169

THOMAS SHERATON. PART III. By R. S. CLOUSTON. (With five illustrations) - - - - - - - - - 171

LEADLESS DECORATIVE TILES, FAÏENCE AND MOSAIC. By W. J. FURNIVAL. (Reviewed) (With eight illustrations) - 177

THE EVOLUTION OF THE PIANOFORTE. By GEORGE ROSE. (With twenty-nine illustrations) - - - - - 182

FORTHCOMING BOOKS - 196

THE BEAUTIFUL MISSES GUNNING. By RUTH M. BLEACKLEY. (With four illustrations) - - - - - - 198

NOTES. (With ten illustrations) - 202

CORRESPONDENCE - 209

HERALDIC CORRESPONDENCE - 210

PLATES.

HORATIO, LORD VISCOUNT NELSON. By HENRY BONE, R.A., AFTER FRANCIS LEMUEL ABBOTT - - *Frontispiece*

THE YOUNG ENGLISHMEN. By N. COLIBERT - 143

H.R.H. FREDERICK LOUIS PRINCE OF WALES, ELDEST SON OF GEORGE II. By LARGILLIÉRE - - 152

THE YOUNG DUTCHMEN. By N. COLIBERT - 159

ORANGE GIRL. By G. F. LEGRAND, AFTER J. H. BENWELL - - - - - - - - - - - - - - - - - - 168

MRS. BUTLER (FANNY KEMBLE); LADY HARCOURT (WIFE OF THIRD EARL); ELIZABETH FOSTER, DUCHESS OF DEVONSHIRE; AND ANNE COPLEY, LADY MANNERS. By RICHARD COSWAY - 199

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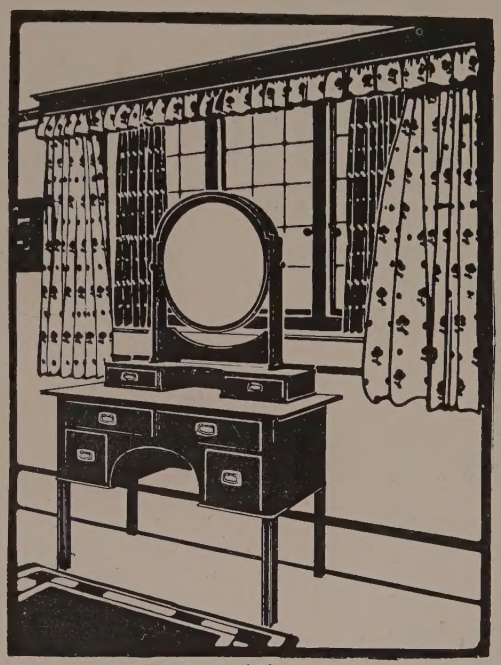
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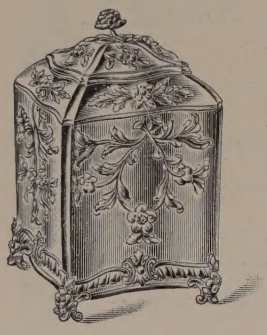
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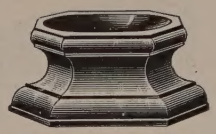
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Drawings.—For disposal, collection of genuine, by Turner, Fielding, etc., originally bought from the artists; also curios. [No. R1,928

Old Engravings.—Small collection of, for sale, as a whole or singly. List sent. [No. R1,929

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Wellington.—6,008 (Shrewsbury).—Letters of the Duke of Wellington are very common. You do not give any information for our guidance, either the size or the length of your letter. An 8vo letter of one page is worth 5s.; a 4to letter of a couple of pages, if interesting, from 10s. to 15s. Letters written during the Peninsular War, if interesting, are more valuable, £1 to £2, or even more. Communications in the third person are of very small value.

Books

Baskerville's Paradise Lost, 1758.—6,246 (Malmesbury).—An ordinary copy of this work is at present not worth more than 30s. to £2, but there is every indication of these works rising in value. As, however, your copy originally belonged to Horace Walpole, and contains his bookplate, its value should certainly be more.

Complete Angler.—6,315 (Northfield).—This work first appeared in 1653, and a copy has realised over £400. The first five editions, published between 1653 and 1676 are the most sought after, and a set of these realised £800 at the Ashburnham sale in 1898. Since 1676 over 100 editions have appeared, many being illustrated. Your two volumes are as follows: the volume dated 1760 is the second volume of the first edition by Sir John Hawkins, and the 1766 volume is the first volume of the second Hawkins' edition. The value would be small from a collector's point of view.

Illuminated Book, "Sermon on the Mount."—6,303 (Liverpool).—If this book is as you describe, it should be of considerable value, especially if it is a specimen of early illumination. Some have realised large sums at auction, and all the best specimens are being rapidly acquired by the great public libraries. In the British Museum there are over 50,000 manuscripts, and the Bibliothéque Nationale, Paris, contains an even greater number.

Johnson's Dictionary, 1794.—6,415 (North Shields).—This edition is of comparatively small value.

Johnson's Rasselas, 1759.—6,027 (Birkenhead).—This work is worth about £2 10s. Dr. Johnson's own copy appeared in the sale room a year or two ago, when it realised £143. Your edition of *Junius* would not fetch more than £1, and the other books on your list are of little importance.

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Punch's Pocket Book, 1846.—6,029 (W. Kensington).—This is worth about 18s.; Thackeray's *Rebecca and Rowena*, 15s. The other books referred to are of little importance.

The Christian Ornithologist, etc.—6,335 (Westcliff-on-Sea).—The books on your list are not of the kind in demand by collectors, and consequently their value is small.

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ANSWERS TO CORRESPONDENTS—*continued*

Coins and Tokens—continued

Early Victorian Copper.—5,844 (Leominster).—The 1d., ½d., ¼d. and ½-farthing of the dates you give are quite common, even in mint state. Only one type of copper coin was issued between 1838 and 1860, and the three pieces which realised £20 were of this type. Very few copper coins dated 1860 were struck, and they were not issued for general circulation. The bronze coins of 1860 are worth from 6d. to 1s. apiece when in mint state.

Elizabeth Sixpence.—5,602 (Devonport).—These are very common; if in fine state, worth about 1s. 6d.

English Copper.—6,168 (Newnham).—None of the coins on your list have any commercial value.

Half-Crown, William and Mary, 1689.—5,879 (Chorlton).—This is worth about 4s. Your books are not of great value.

Manx Penny.—5,587 (Leamington).—The Manx penny of 1839 in fine state is worth 2s. Item No. 6 on your list is a "Gun Money" half-crown of James II, and if fine will be worth 3s. The other coins are of no material value.

Scytho-Sassanian.—5,452 (Norwich).—Your Scytho-Sassanian coin will not be worth more than 25% above the gold value.

Silver Coin, 1696.—5,476 (Abbots Langley).—You do not give any details respecting this coin, so we are unable even to guess what it may be.

Lace.

Erratum.—5,976 (Surbiton).—We regret that owing to a Printer's error, your lace was described as tawbner work in the September issue. It should have been tambour work.

[*continuea*

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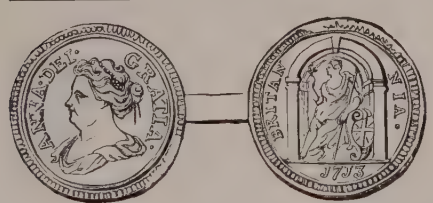




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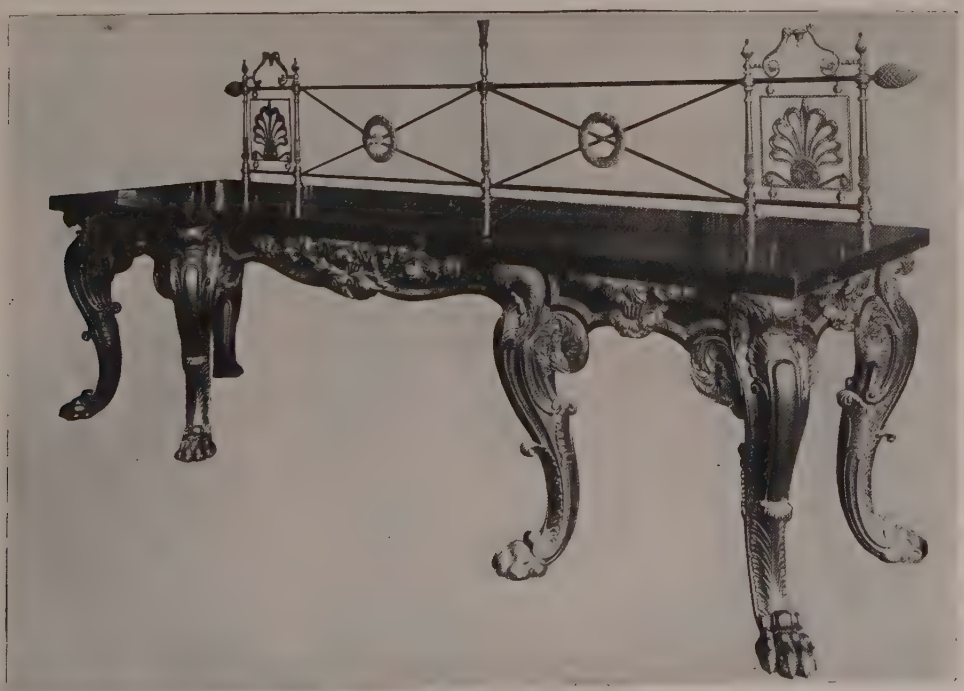
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ANSWERS TO CORRESPONDENTS—*continued*

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Ghuznee.—5,227 (Edinburgh).—Your Ghuznee war medal, presented to a bugler in the 2nd or Royal, should fetch 25s.

"Colonization Medal."—6,175 (Ashbourne).—The silver medal of which you send rubbing was issued in 1670, and is known as the "Colonization Medal." It was beautifully executed by John Roettier, and may refer to the dowry of Queen Catherine, which laid the foundation of the British Empire in India; but most probably to the diffusion of the name of Britain in every part of the Globe, by colonies on the continent and Islands of America; by warfare against the piratical state of Barbary in Africa; and by the acquisition of territory in Asia. It is not scarce, and the value is about 12s. 6d.

Indian Service.—5,471 (Peshawar).—The medals granted to Major Sharpe, of the Bengal Establishment, of which you send list, form a very interesting and unusual group. To a collector they should be worth about 6 gns. It is very unusual to find two frontier medals in one group, and this enhances the value.

Objets d'Art

Chinese Cloisonné.—6,259 (Winchester).—Judging from your description and the accompanying photograph of your vase, it is very probably old Chinese Cloisonné Enamel. If so, the value will be about £15.

Cloisonné Vases.—5,444 (Boston).—It is impossible to say definitely what is the value of your Cloisonné Vases without seeing them. But if they really were worth £90 twenty-five years ago, they are worth quite as much, if not more, now.

Constable's Staff.—6,251 (Keswick).—From your description you have only an ordinary constable's staff, as the "Specials" were quite plain without any letters. They are fairly common, and the value is not more than 2s. 6d.

Old Mahogany Tea Tray.—5,831 (Doncaster).—Judging from your photograph, we have little doubt that your tray is Dutch. The forms of the utensils are decidedly not English. The value will depend upon the quality and finish of the work, say about £3 or £4.

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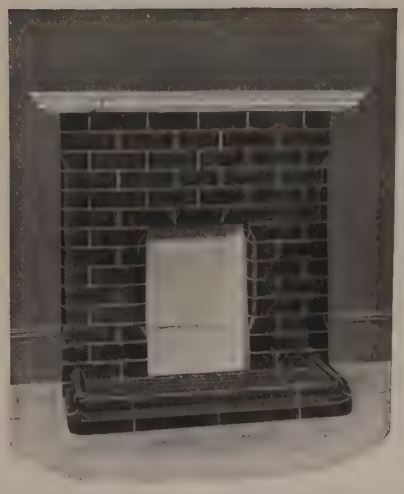
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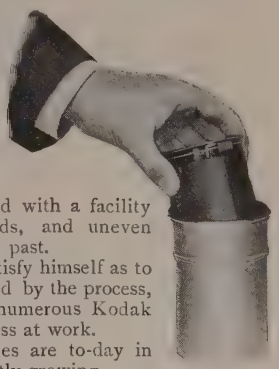
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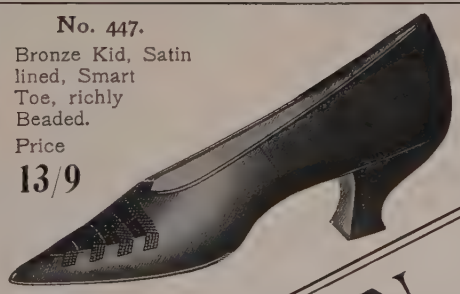
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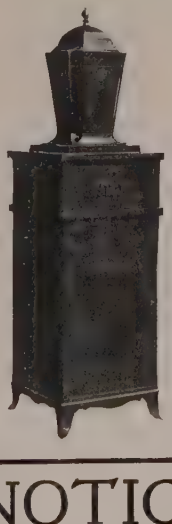


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Owing to the great demands upon our space it is impossible to guarantee a reply in the ensuing issue to any applicant, but every effort will be made to insert same promptly, and strict order of priority will be invariably maintained. A note of advice will be duly forwarded to each correspondent a few days prior to the publication of the number containing the information required.

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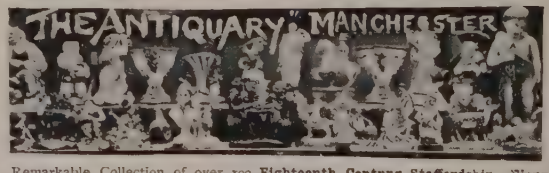
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Mahogany Table.—6,238 (Ledbury).—The photograph of your table you send us is somewhat indistinct, but it seems to be an old English piece, such as is usually known as Chippendale. Assuming the carving to be as described, on the border as well as the pillar and claw, the value is probably about 15 gns.

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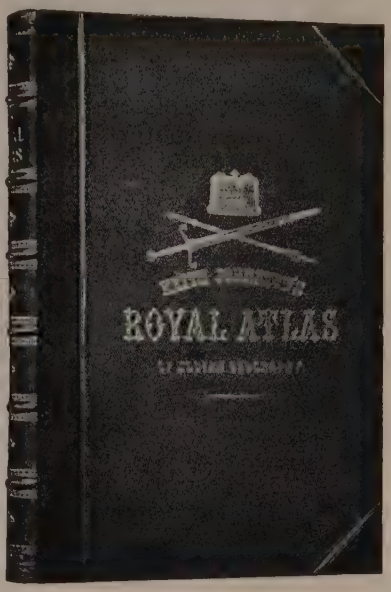
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The Collection of Silver Plate of His Imperial Majesty the German Emperor. Part I.

By E. Alfred Jones.

By gracious permission of His Imperial Majesty the German Emperor, we are able to publish this short account of the important collection of plate of the Royal House of Hohenzollern, at present in the Royal Schloss at Berlin. It is, perhaps, scarcely necessary to observe at the outset that this royal collection has, like other collections of gold and silver plate and art treasures of European monarchs, suffered severely from the ravages and financial necessities of great wars, resulting in the melting down of vast quantities of plate, regardless of its artistic and historic value. Many fine examples of plate of the Renaissance period in Germany, and others of later date, including important gifts to the Electors of Brandenburg prior to their elevation to the rank of Kings of Prussia, passed through to the possession of the Great Elector, Frederick William, only



No. I.—ROSE-WATER DISH AUGSBURG, 1698

to be transferred to the melting-pot by his son Frederick, first King of Prussia, to meet some part of the heavy financial claims arising from his general extravagance and the large sums of money expended on his magnificent court ceremonies and functions.

Though Frederick had consigned so much plate to destruction, his love of display proving too strong, he forthwith proceeded with the formation of a collection of several notable pieces executed by craftsmen of that great centre of the goldsmiths' art, Augsburg, and of those still in existence, and



No. II.—ROSE-WATER DISH AUGSBURG, 1698



Nos. III. AND IV.—WINE CISTERN AND URN
BY ALBRECHT AND LUDWIG BILLER, OF AUGSBURG, 1698

displayed on the large buffet in the Rittersaal, which recalls to mind in some degree the splendid sideboards for the display of plate in earlier times, in the reigns of Henry VII., Henry VIII., and Elizabeth, of England, as well as similar cupboards of foreign monarchs—are nine large, circular, rose-water dishes (Nos. i. and ii.), of great weight, varying in diameter from 33 to 41 inches, slightly differing in the composition of the gadroon and shell borders and in the raised circle in the centre of each dish, which contains the applied arms of the Electors of Brandenburg, surrounded by the English Order of the Garter,* bestowed on Frederick by William III.

* An interesting account of the ceremonial observed and the speeches made at the bestowal of this order at Berlin is given in a small book, *History of the Most Noble Order of the Garter*, published by S. Popping. London, 1712.



No. V.—PILGRIM BOTTLE OR FLASK AUGSBURG, 1698

probably in recognition of his support. So proud was the Prussian King of this Order, that he commanded it to appear on all his plate in conjunction with the Electoral Arms. Similar dishes are in the possession of the Grand Duke of Hesse. With these dishes are their nine companion ewers, 19 ins. high, all resembling each other in form, with some variation in the style and decoration of the fluted vase-shape bodies and handles and lips, the lips of some being formed of the Prussian Eagle, and the handle of a lion's head on a twisted stem, the thumbpieces a royal crown, while the lips of others are formed of a grotesque male mask, and the handles an eagle's head and neck on a scrolled stem: all executed in 1698 by Ludwig Biller the elder, and his brother, Albrecht, members of a noted family of Augsburg silversmiths. There are also two other similar ewers of the same date, smaller in size and less ornate, with fluted body and fluted edges, an eagle's head and neck under the lip, the handles scrolled, the Brandenburg Arms with the Order of the Garter engraved on the body, probably wrought by Seb. Mylius, of Augsburg. This large number of rose-water dishes and ewers was doubtless necessary on the dinner table before the introduction of forks into general use. The other extant plate, ordered by Frederick I. at this time, consists of the enormous oval wine cistern (No. iii.), 47 ins. long, 21 ins. wide, with fine lion mask and winged handles, ornamentally fluted body, gadrooned border, a row of bold escallop shells under the edge, astragal moulding with bead and reel, the Arms of the Electors combined with the Order of the Garter occupying



No. VI.—PILGRIM BOTTLE OR FLASK AUGSBURG, 1698

the centre, standing on four lions' claw feet, made by Albrecht Biller, whose brother, Ludwig, executed the equally massive companion silver Urn (No. iv.), of similar decorative details, the twisted handles springing from female masks, the spout jutting out from a bold grotesque mask with large shell above, the Prussian Eagle surmounting the cover —41 ins. high; two large oval tureens, with bold vertical acanthus-like foliation applied to the border, floriated festoons on the body, two handles formed of ringed lion masks, four lion-claw feet, by A. Biller; six pilgrim-bottles or flasks (No. v.), of the elliptical gourd-like shape, with the surbase of the body vertically fluted, the edge of the low foot similarly fluted, a curb chain suspended from the scrolled top on the cover, and attached to the eagles' heads at sides, the Arms of the Electors and the Order of the Garter with the Prussian Crown engraved, height 22 ins., made at Augsburg; and a larger pair (No. vi.), embellished with bold foliation applied to the body, animals' heads and necks at the sides, with chains attached, a vase-shape knob on cover, the low foot moulded, 29 ins. high, by Albrecht Biller. There are also in the collection six other flasks or bottles of this form, of different dates, including one of the early part of the seventeenth century, the lower part of the boat-shape body repoussée with festoons of fruit and flowers, sea-nymphs, flutings, etc., at each end a terminal male figure, chains suspending from the figure of the infant Bacchus on the cover; a pair, more rounded in form, with short necks, the body engraved with a representation of a cavalry scene, probably made by Georg Ernst, of Augsburg, about 1750; and another pair, quite plain, lion masks at the sides, the Arms of the Electors and the Order of the Garter engraved, by Daniel Männlich, court goldsmith at Berlin, 1696. Bottles of this kind were made of leather and pewter in the middle ages in England, and were familiar objects of decoration, not only in the precious metals —gold and silver, but also in majolica, urbino, and other wares, and in Venetian glass in Italy during the fifteenth and sixteenth centuries: their use in silver extending through Germany, France, Holland, and England, where the Dukes of Portland, Newcastle, and Rutland own specimens of English workmanship in silver of the dates 1692, 1699, and 1715, respectively.



No. VII.—CUP BY WENZEL JAMNITZER NUREMBURG, *circa* 1570

The *chef-d'œuvre* in the whole collection is undoubtedly the superb gilt standing-cup and cover, *circa* 1570 (No. vii.), by the famous Nuremburg craftsman, Wenzel Jamnitzer, silversmith to Maximilian II. Covering the central part of the body is a wealth of embellishment, medallions, human masks, kneeling female figures, enamelled shields of Arms of the cities of Augsburg, Nuremburg, Nordlingen (?), and Frankfort (?), while below, on the protruding collar, are eagles displayed, alternated with masks, and, on the stem, figures of the four cardinal virtues, standing in niches divided by bold scrolls, with escallop shells above. The figure standing on the top of the cover is Maximilian II., holding the symbols of sovereignty—the sword, orb, and sceptre, and the four figures below are those of three ecclesiastics of distinction,

Johann Jacob Khuen von Belasy, Bishop of Salzburg, 1560-86, Veit von Würzburg, Bishop of Bamburg, 1556-77, Friedrich von Wirsberg, Bishop of Würzburg, 1558-7, and Philip Lewis, Count Palatine and Duke of Neuburg, 1564-1614: who are identified from the accompanying shields of arms. This magnificent cup, which was doubtless executed for a special commemorative occasion, was purchased, in 1867, by William I. of a Russian merchant on a commercial visit to Berlin.

Another fine standing-cup and cover, 31 ins. high, in the Imperial Collection, is one by another great Nuremburg craftsman, Hans Petzolt, who flourished between 1565 and 1625. Vase-like in form, with the deeply embossed plain cartouches —characteristic of German silversmiths' work, the intervening spaces filled with rich Gothic foliage, the "knop" on the stem composed of semi-female figures delicately wrought, the cover surmounted by a figure of Diana.

Of great interest to lovers of old English plate is the tall Elizabethan vase or bottle, 20 ins. high, dated 1579 (No. viii.), decorated with the flat repoussée foliations and strapwork typical of the period, and engraved with floriations, griffins, etc., the lower part fluted, a chain attached to the lion masks, egg and dart mouldings on the foot. Its past history is unknown, but it is believed to have been a gift from the Royal House of England to one of the Electors of Brandenburg. Similar English bottles, presents from the Throne of England to Czars of Russia, are preserved in the treasury at Moscow.

(*To be continued.*)



No. VIII.—ELIZABETHAN VASE OR BOTTLE, 1579



PORCELAIN

Old Copenhagen Porcelain Part II.

By E. Reuter

MÜLLER'S adoration of porcelain could hardly be excelled, but not being possessed of an artist's mind, it was the material in its purity that he loved and admired. From the first he had conceived the idea that the use of the beautiful material should not be confined to art production alone, but should enter into all well-to-do houses and be extended to domestic purposes in every-day life. His efforts were crowned with success; the mussel-painted blue and white porcelain is the pride of most Danish homes, even in our days. He gave his full attention to the services with light decoration and with the blue under-glaze colour, which he invented after overcoming great difficulties. He achieved fine results by first painting the china all over with small bouquets (on forms of so-called "osier" with narrow edges representing basket work, often perforated or moulded into Rococo curves). But it was not long before the factory found a special decoration, a motif so original that it became its own, and to this day is recognised as the Danish pattern. It is the mussel-painted, blue and white fluted porcelain above referred to; it is of Eastern origin. Among the plant motifs used for decorating the very old Chinese porcelain, was found a plum-tree with flowers at the root in full bloom; above it is a fine branch forming a bow, with buds just opening in the centre and small symmetrical leaves on either side. The Danish factory adopted this motif in its original form, but by constant repetition it became gradually transformed into its present definite form. The design is fascinating, and rather grows on one as one becomes accustomed to it. This design was no man's invention, it developed from the daily work of repetition in the factory; but it is only fair to state that Müller, by its introduction, has ennobled the most common articles of every-day use, and taught the people a lesson in good taste.



PLANT MOTIF

Having been placed on a sound basis, the factory soon tried to deal with objects of greater artistic merit. By the aid of Danish and foreign artists, numerous works of art were produced, which placed it on a level with the best factories of the time. Most of these works went abroad, and only a few pieces besides those in the collection of Rosenborg Castle, are still left in Denmark. Wealthy people ordered specially designed and artistic



TRAY FROM THE MONRAD SERVICE
BELONGING TO MRS. HOLMBLAD



N Colibert, Invt et Sculpt.

The Young Englishmen.

London. Pubd April 25th, 1785, by Jas. Birchall, No 473, Strand



JUG MADE FOR THE MONRAD SERVICE

services; one of these, called the Monrad service, shows various styles of artistic decoration, each piece having a different design. The colouring is magnificent, all the edges are painted in royal blue with rich gold. One of the saucers is decorated in the Attrap style, and is exceedingly well painted, but not in character with the rest of the decoration. A beautiful tea-service, well preserved and decorated in this style, belongs to Mrs. Holmblad.

The Danish court was naturally the chief supporter of the factory, and at Rosenborg Castle can be seen the greatest and finest achievements of that period. Tall vases, 4 to 5 feet high, magnificently decorated, with ornamentation and pictures of the Dowager Queen; dishes, etc., in great variety, with her and the heir apparent's monogram testify to the energy of the factory and the interest taken in it by the court. At Rosenborg, again, can be seen the greatest work produced by the factory, the Flora Danica Service; the Crown Prince Regent ordered it during the visit of the French counts to the factory in 1790. It was not known at the time for whom the service was intended, but it is suggested that the Crown Prince meant it for a gift to Catherine II., on account of the most intimate friendship which seemed to exist between the two Governments at the end of the eighteenth century. The work went on for fifteen years. The service was at first intended for eighty persons, and in 1794 1,835 pieces were ready. When the Empress of Russia died in 1796 it was, however, found necessary to complete the service with extra pieces. In 1797 the service had grown to 2,600 pieces, and now the Crown Prince gave orders that the service should be increased to suit 100 persons. During the political troubles which attended the passing of the century, the work was stopped, and delivery was made of all the finished pieces.

The opinion expressed by the French counts who saw the part then ready was that it would be the chef d'œuvre of the factory.

The idea of its decoration was original. The service was to present the flora of Denmark, each single piece being decorated with its special Danish flower. A newly published work of the Danish flora, containing beautiful illustrations,



BUST OF QUEEN JULIANE MARIE BY LUPLAU



VASES, WITH PORTRAITS OF MARCUS AURELIUS, QUEEN JULIANE MARIE, AND KING FREDERICK VI.



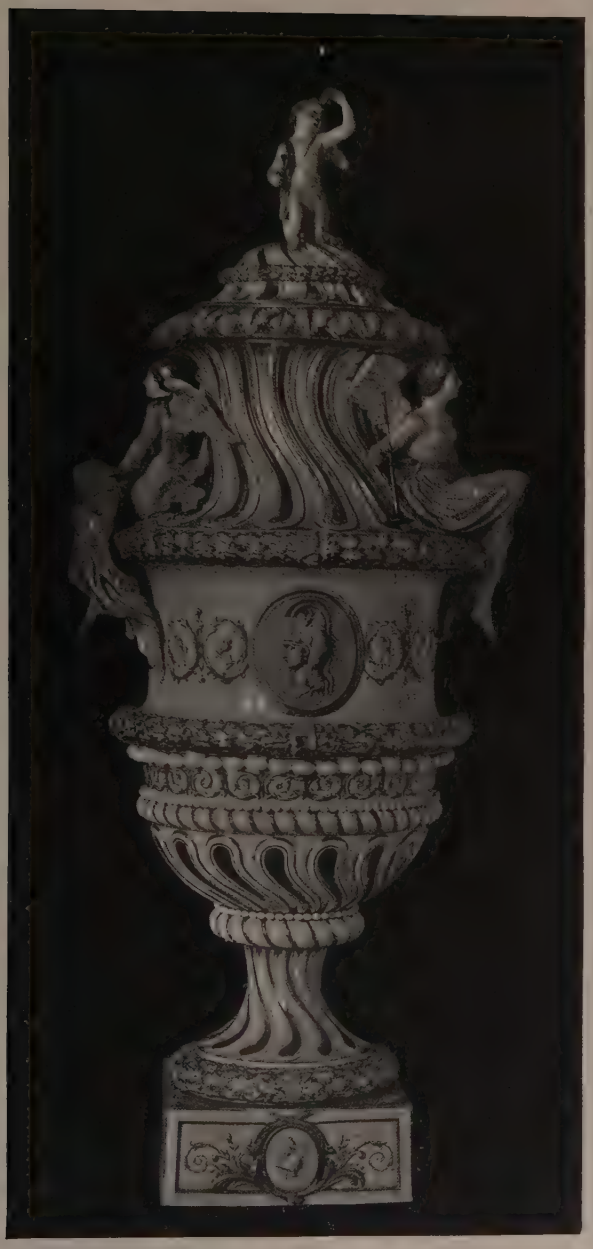
VASE AND FRUIT BASKETS. FROM THE FLORA DANICA SERVICE



BASKETS FOR FRUIT BELONGING TO THE FLORA DANICA SERVICE



DISHES, ETC., FROM THE FLORA DANICA SERVICE



VASE FROM THE FLORA DANICA SERVICE



VASE FROM THE FLORA DANICA SERVICE

furnished models, and the flowers were painted with the greatest care and skill.

It must be said that not all the flowers were equally well adapted for the decoration, some being rather stiff, but, as a whole, the work done gives an impression of the great love felt for the Danish flower world, and the execution is admirable throughout. The name of the painter who performed this gigantic task is Bayer.

A number of statuettes in Danish and Norwegian national costume were to have accompanied the Flora Danica service, but only part of these were actually executed. Besides these, the factory produced a great number of figures, modelled by Luplau, an artist specially gifted for this kind of work. His productions were not confined to portrait groups, such as shown in our illustration of the Dowager Queen, but also comprised figures in the taste of the Louis XV. period, such as the Flute-player, the Dancing Girl, and others. Some of the figures of this period, however, lack the charm of their French and Saxon prototypes,



STATUE OF THE HEIR APPARENT FREDERICK BY LUPLAU

Danish sculptor, Thorvaldsen, about the middle of the nineteenth century.

With the discontinuance of the work on the Flora Danica service, the first grand period of the factory had come to an end, and Müller retired from the management. The cause of the decline was not only the change in fashion, and the slow dying out of the Rococo period; Denmark was in the throes of political troubles, and neither the court nor the and it was left to a much later period to achieve distinction in this direction, by copying in porcelain the statues and reliefs of the famous people had the means for the adequate support of this industrial art.

Only in recent times, under the able management of Councillor of State, Philipp Schou, and Professor Arnold Krog, the factory has risen once again above the low ebb which had prevailed for many years. The collection of Danish porcelain shown at the Paris Exhibition of 1889 came as a great surprise to the ceramic world, and caused a veritable revolution by its originality.

We are indebted to the publication of Professors Karl Madsen and C. Nyrop for a number of the facts contained in the above article.

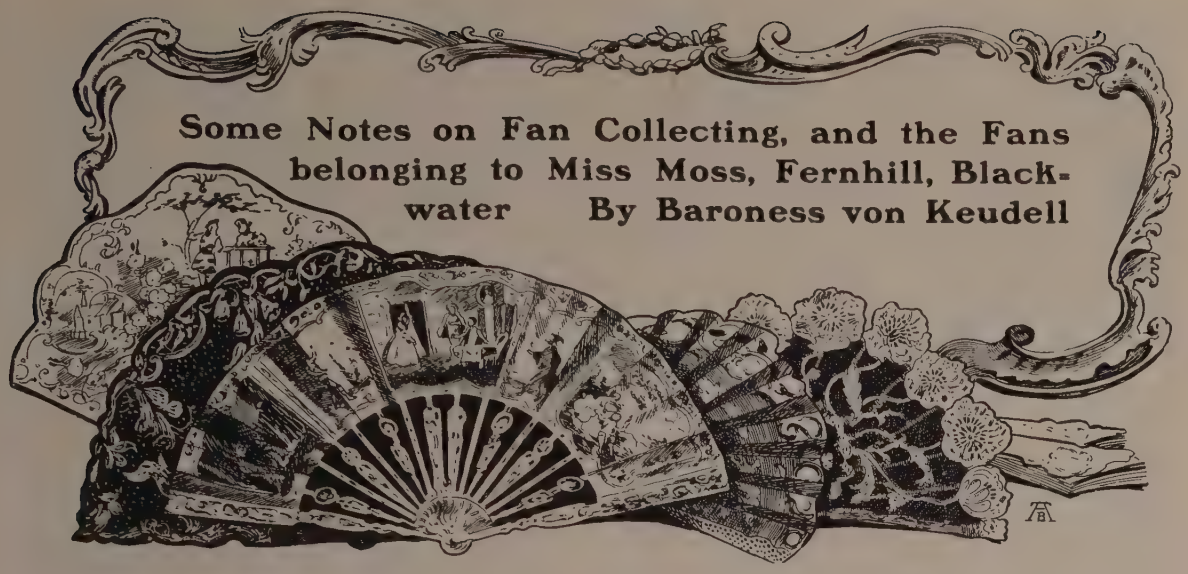


FIGURES FROM THE FLORA DANICA SERVICE



H.R.H. PRINCE FREDERICK LOUIS OF WALES

Eldest Son of George II. By Largilliere.



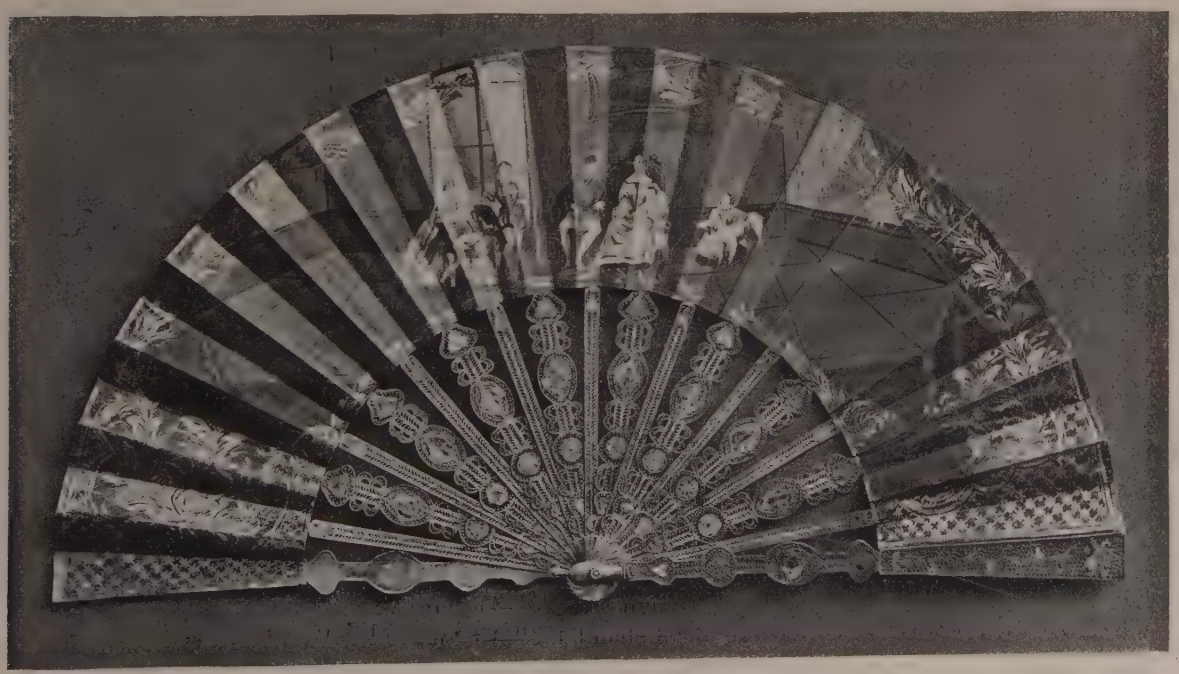
Some Notes on Fan Collecting, and the Fans belonging to Miss Moss, Fernhill, Blackwater

By Baroness von Keudell

FAN COLLECTING possesses fascinations all its own. It appeals not alone to the lover of dainty beauty in decorative art, but to the student of history as well, for on its leaves are inscribed the tale of nations, the rise and fall of kingdoms and dynasties. The collector of fans, therefore, starts on his quest animated by a double purpose—to acquire a valuable work of art, or some interesting memento of a bye-gone period or phase of social history.

The earliest form of fan as used by the Egyptians in state functions, was in the form of a palm-leaf, thickly gilded and tipped with peacock's feathers; of these fans only two or three known specimens exist.

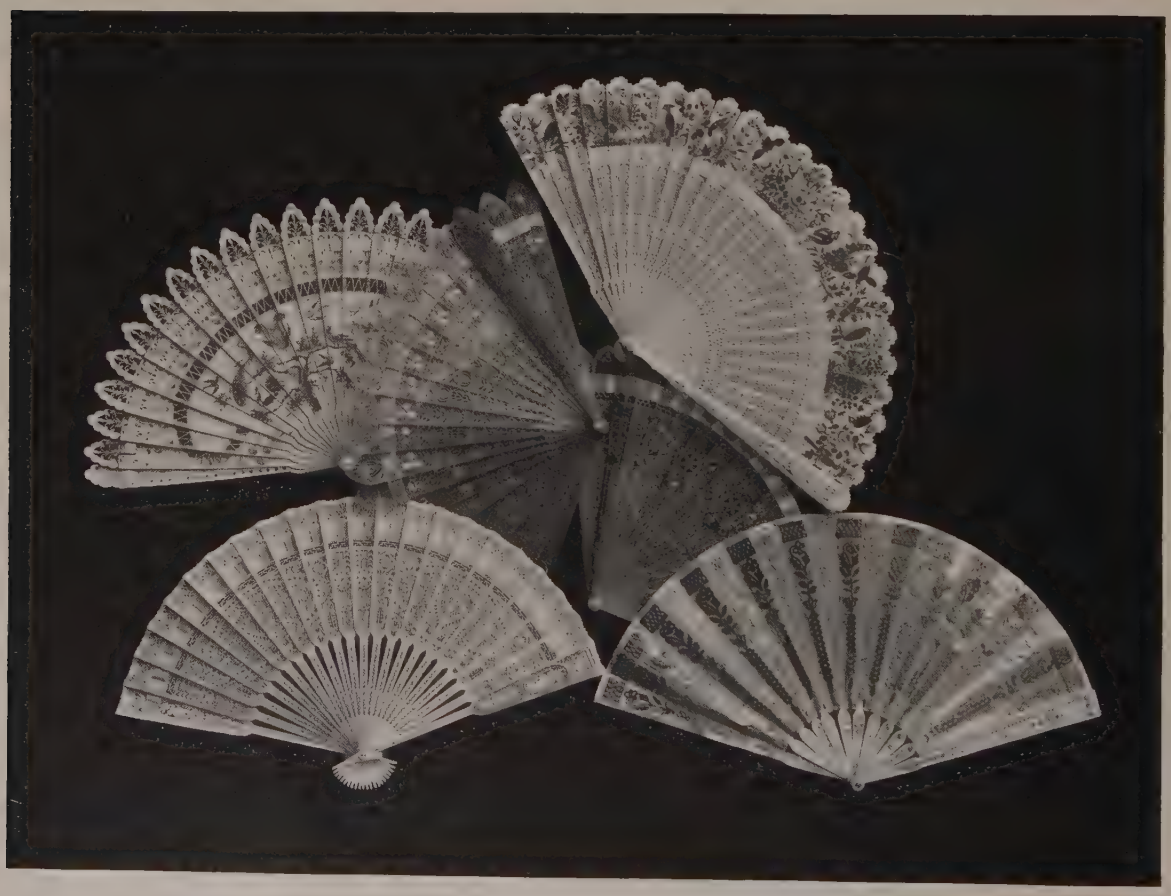
Amongst curiosities in early fans may be cited the Persian fan, in the shape of a feather brush made entirely of peacock feathers, and, a century later, the flag fan, as introduced into Italy from the East. The earliest record of the folded or "pleated" fan comes from Japan, where tradition says it was designed about 670 A.D. by an artist who lived in the reign of the Emperor Jen-ji, on the principle of the construction of a bat's



OLD CHINESE SILVER FILIGREE FAN, SIXTEENTH CENTURY, WITH TRANSLUCENT ENAMEL INLAYS MOUNT, SPANISH OF A LATER PERIOD



OLD ENGLISH FAN, WITH VIEW OF KENSINGTON SQUARE
LATE SEVENTEENTH OR EARLY EIGHTEENTH CENTURY



GROUP OF MINUET FANS, ENGLISH, FRENCH AND DUTCH EIGHTEENTH CENTURY



LOUIS XVI. FAN, MOTHER O' PEARL STICKS WITH GOLD DECORATIONS

wing. This is another striking instance of how closely the Japanese have based their art on natural constructive forms, and how much our Western civilisation is indebted to the older culture of the far East. From Japan the folded fan was imported into China in 960 A.D., which refutes a popular belief that the folded fan was originally made in China.

Towards the close of the sixteenth century the folded fan was introduced into Europe, and gradually became Westernized, closely following the succeeding developements in the history of European art.

Naturally the first concern of the collector of fans is to determine to what particular period his acquisition belongs and its nationality, and



REVERSE OF LOUIS XVI. FAN, WITH SILVER DECORATIONS

here a few general rules may serve as guidance to the novice in fan-collecting. He should not place too implicit trust in the opinion of those most interested in his contemplated purchases, but rather rely on what knowledge he already possesses and his own powers of observation, for the eyesight can be quickly trained to recognise the real from the spurious. A preliminary study of the various foreign schools of painting and decorative art will be found of invaluable service, as the art of each country possesses some distinctive and unmistakeable features and national



ENGLISH FAN, EIGHTEENTH CENTURY, IVORY STICKS MOUNT PAINTED WITH LACE SCROLL PATTERN IN SHADES OF DULL CREAM AND CRIMSON

characteristics. Thus German workmanship is usually rather heavy in character both as regards painting and decoration; Italian fans are distinguishable by the fine colour of the painting and nobleness of general design in the Renaissance style—their large mounts and small sticks; Dutch and Swiss fans are of a simple and rather formal design, and English fans are notable for their refinement and often classic style of treatment; Spanish fans are the hardest to recognise, for Spain possessed no initial features in the decoration of fans, but copied closely those of French designers, and the greater number of fans were during the eighteenth century imported directly from France into Spain. After Italian fans French fans take the first place for their elegance, beauty, and costliness.

It is a standing cause for regret that those few famous artists who were willing to give their time to the occasional decoration of a fan did not, as a rule, sign their handiwork, and it is left to the connoisseur in painting to discover (or think he does) by certain features in drawing and tricks of technique, the anonymous authorship. Tradition has often been allowed to play too decisive a part in determining this knotty point, but tradition, unless supported by ocular evidence, should not be accepted for gospel. Fan painting is very much like miniature painting, as far as in both cases a master-hand is recognised by delicacy as well as firmness of touch and roundness of finish, all of which are wanting in the work of artists of secondary rank.

The very few existing specimens after the designs by the famous French engraver, Abraham Bosse, born 1602, died 1676, are of great value to the collector, and a very fine example of his work is now, I believe, in the collection of Mr. J. Rosenberg, in Carlsruhe. It is in Renaissance style, very florid in its design of cupids, masks, and garlands surrounding the medallions containing mythological subjects. The work of Nicholas

Loire, 1624-1679, is also highly prized by collectors, and is similar in style, but more massive and less free in design.

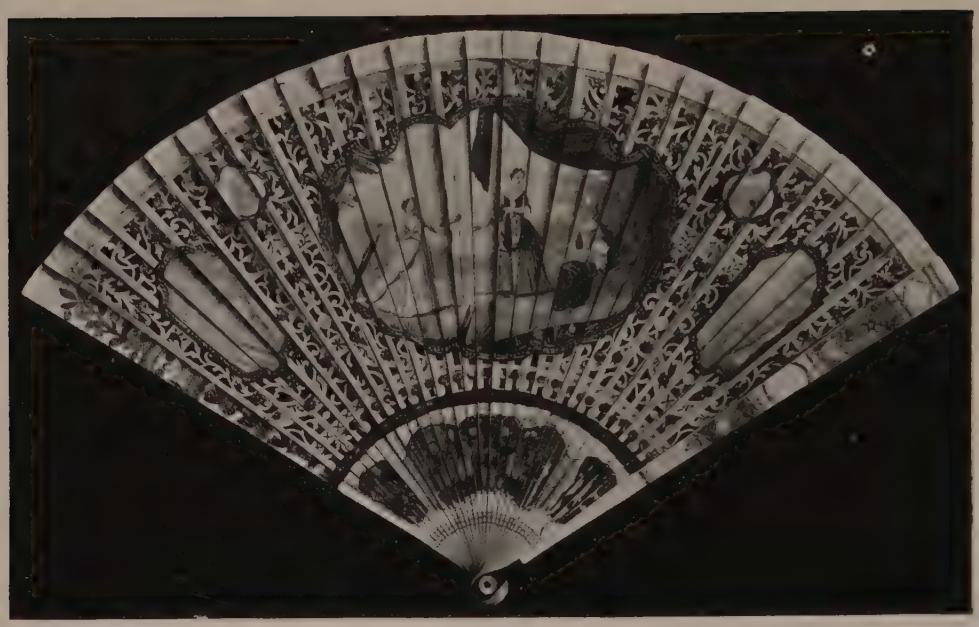
A not infrequent mistake is made, when attributing the design of the mount of a fan to such and such an artist of note, by omitting to consider the style of the sticks. Here another important point has to be considered, namely, that the mount of a fan, be it painting or embroidery, is of much frailer substance than the rest, and when damaged or torn, has often been replaced by a painting of another date, though presumably



LOUIS XIV. FAN, STICKS OF COLOURED IVORY MOUNT FINELY PAINTED WITH SUBJECT "MARRIAGE OF NEPTUNE AND AMPHITRITE"

congruous in character. It is also extremely difficult at times to decide what are genuine or pieced Oriental fans. In the eighteenth century fan sticks in lacquer and carved ivory were largely imported from China into Europe, to receive mounts of indigenous manufacture. Fans composed entirely of finely-carved ivory, horn, or tortoiseshell and varnished all over, were first made in Holland about 1734, in imitation of Chinese lacquer work. These Dutch fans are generally of small size, and are painted with a garland or small wreaths of flowers, in which the prevailing colours are blue and pink. The French were quick at adapting this style of fan, and improving on it; we find Louis XV. fans carried out in ivory bearing on one side painted medallions of figures, and flowers and foliage on the reverse. The perfecting of the process of varnish was achieved by the four brothers Martin, of "Vernis Martin" fame, coach makers to Louis XV., but a good many of the so-called "Vernis Martin" fans are not the actual handiwork of the brothers, but by the host of imitators their invention created. The style of these fans differs considerably, some being decorated in Chinese manner and others with paintings after Watteau and Boucher. Here, again, careful observation is necessary both as to the quality and texture of painting and varnish, in determining the value of the piece. Carved and painted fans, or "éventails brisés," became quickly the vogue, and were copied also by English makers. Of the genuine "Vernis Martin" fans the centre-pieces by Huet represent rustic groups of figures and animals, and these fans are very valuable to the collector.

In the earlier specimens of the French pleated fan, end of sixteenth century, the parchment mount is often decorated with an imitation of lace-work running round the top. The size of a fan is also a pretty sure indication of the period to which it belonged; fans after their introduction gradually increased in size under Louis XIV., then fluctuated until the middle of the eighteenth century, when they gradually decreased to the



ITALIAN FAN EARLY SEVENTEENTH CENTURY

proportions we find paramount under the first empire. They, however, at no time attained to the size of those ancient Japanese Court fans, which measured two feet across, and whose strange appendages of tassels and chenille braids swept the ground when the lady fanned herself. And, while on the subject of Eastern fans, mention should not be forgotten of those very rare and very valuable old Chinese fans (seventeenth century), with sticks and guards of silver or gilt filigree work, ornamented with a plain design in translucent enamel, the same both sides. Miss Moss, of Fernhill, Blackwater, is the happy owner of a very perfect specimen of a fan of this kind, which has, I think, been erroneously described as Spanish. The mount is evidently of much more recent date, and presumably represents the family of Philip IV. of Spain.



JAPANESE FAN LACQUER STICKS, FIGURES WITH GOLD WORK, ABOUT 1600



N. Colibert, Invt et Sculp.

The Young Dutchmen.

London. Pubd April 25th, 1785, by Jas. Birchall, No 173, Strand.

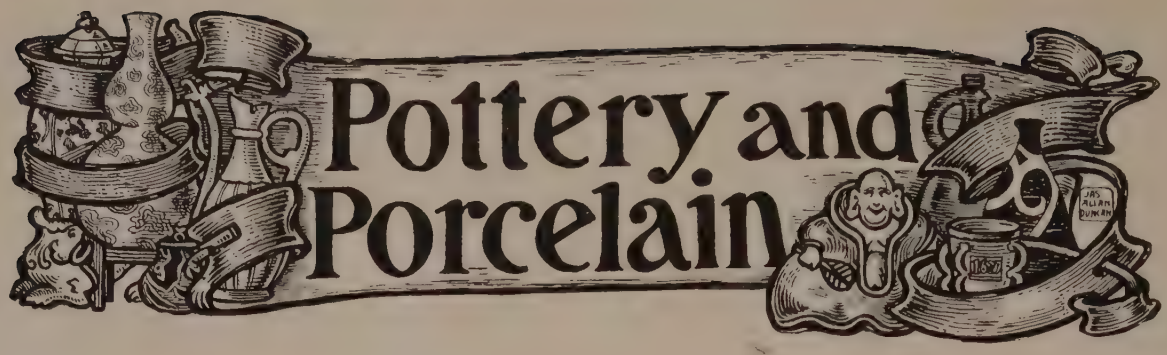
Miss Moss's collection, though small, comprising, as it does, about thirty fans, is extremely valuable. The fans have all been most carefully chosen, are in fine condition, and represent some of the best styles of decorative work—Chinese, French, Italian, English, and Dutch. Amongst the English fans one of peculiar interest dates from the reign of William of Orange; the sticks are carved bone, and the mount of paper is painted with a view of Kensington Square and personages in the costume of the period. As an authentic relic of old London, this fan has its special value for the historian.

A group of "Minuet" fans includes one of which the design may fairly be attributed to Angelica Kauffman, who, as is well known, often designed fans. It is of carved ivory in an elaborate design of which the motive is an arrow-head, and the guards are ornamented with steel beading and exquisitely-carved medallions. A French Minuet fan is made of asses' skin (a pure white vellum), and is decorated with an Oriental pattern of exotic birds beautifully drawn and brilliantly coloured. Two Dutch fans in carved horn are painted with single forget-me-nots and small wreaths; but the most remarkable of the lot, by reason of its altogether uncommon character, is a fan in finely pierced steel over taffety, with pearl sticks. Each of the above fans is a perfect example of a distinctive style of eighteenth century decorative work.

Amongst other beautiful fans in Miss Moss's collection are the following: A Chinese fan, early seventeenth century, in red and gold, with sticks of red lacquer. A Louis XVI. fan, a perfect example of the richest style of decorative work of the period, the pearl sticks elaborately carved, with gold encrustations on one side and silver on the reverse. An English eighteenth century fan, the ivory sticks richly carved, the mount vellum, with painted medallions of figures, and lace scrolls in shades of dull cream and crimson. An early French fan in Eastern manner, and with lace scroll pattern, a curious feature in the decoration of the ivory sticks being a single inlet of carved mother-of-pearl; and an Italian fan, middle seventeenth century, entirely in carved and painted ivory. Miss Moss has made it a rule to reject any fan offered to her (unless it be one of historic interest) where the sticks have been damaged, and then repaired by fresh and incongruous additions. The fact of the perfect condition of the most valuable specimens of her collection makes it a remarkable one, apart from other considerations. The fans here reproduced were kindly lent by Miss Moss for THE CONNOISSEUR.



FRENCH FAN LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY



Thomas Whieldon, the Staffordshire Potter
Part I. Table Ware

By Frank Freeth, M.A.

To Thomas Whieldon, of Little Fenton, belongs the distinction of having his name associated with a particular class of English pottery. The number of potters to whom such a tribute of merit has been accorded is small. In fact, the select band can be counted on the fingers of one hand; the others are Toft, Elers, Astbury, and Wedgwood, and they all alike hail from the Midland County renowned throughout the world for its potworks. Not only was Whieldon famous as a potter, but he was also a man of considerable local importance, for he held, among other public offices, that of High Sheriff of Staffordshire in 1786, and yet it remains a moot point to this day as to how his name ought really to be spelt. We come across the forms Whieldon, Wheildon, Whealdon, and Wheeldon, though the first is probably right and is the form adopted by his descendants. The great variety is, no doubt, due to the erratic spelling indulged in by the uneducated potter's assistant.

First let us inquire into the nature of the so-called Whieldon ware—or rather wares, for such they really are—and then discuss what means there are, if any, of identifying the productions for which Thomas Whieldon was himself directly responsible. No serious attempt to differentiate between his own work and that of his numerous contemporary imitators has hitherto, as far as I know, been made. Writers have no doubt been deterred by the difficulty of the task, and in their treatises on the ware have contented themselves with including all pieces that bear the family likeness, whether good, bad, or indifferent. Whieldon never put any definite mark upon his own productions. Still, I think there are signs and tokens to guide us if we examine the different specimens carefully, in spite of the meagreness of the records at our disposal. The want of external evidence is remarkable. Even Simeon Shaw, who has played towards comparatively insignificant potters the part that Boswell played towards Samuel Johnson in recording their minutest virtues and foibles, makes but the scantiest mention of one who was probably the most inventive and original potter of the eighteenth century, not excepting even the famous Josiah Wedgwood himself. All the information we have about him is that he was at work at Little Fenton from 1740 to within about eighteen years of his death in 1798. For seven years of that long eventful period (1752-1759), the Prince of Potters, as Wedgwood has been called, was content to be his junior partner. Many eminent potters, too, of the last quarter of the eighteenth century—among them Josiah Spode and William Greatbach—served under him as apprentices, and no doubt learnt from him, as Wedgwood himself must have done, many of those secrets of their craft which lent distinction to their work in after years. I note that Mr. Hobson,



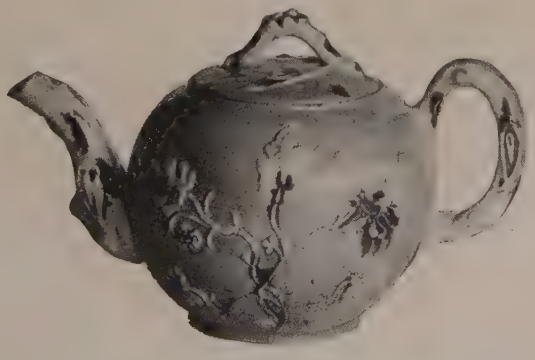
No. I.—SOLID AGATE SAUCEBOAT WITH MEDIUM VEINING

in his *British Museum Guide*, hints that Whieldon was more indebted to his partner and pupils than they to him, and, I think, somewhat ungraciously, seeing that the logic of facts points all the other way. His actual words are: "It is not possible to say how much of his reputation was due to the skill of his assistants." Mr. William Burton is, in my opinion, on surer ground when, referring to the men who were most active and instrumental in improving the Staffordshire pottery, he delivers this eulogy on Whieldon: "For the post of honour no name could enter into competition with that of Thomas Whieldon, who between 1740 and 1780 improved the older processes, and wrought with them new kinds of ware." If this be a fact, and I believe it to be, he has a far stronger claim to the recognition of posterity than has hitherto been admitted. At any rate, the enhanced value set upon his particular work in the last decade would indicate that collectors and others who can appreciate the beauty and delicacy of his varied productions endorse Mr. Burton's view. The competition in auction rooms for Whieldon ware is now so keen that pieces, which could have been bought for a sovereign or so a few years ago, fetch under the hammer any sum from five to ten, or even twenty, pounds, according to their quality and condition.



No. II.—SOLID AGATE JUG WITH BROAD VEINING

Whatever Thomas Whieldon's influence was, it must be conceded that the period of his activity was synchronous with some of the most important developements that have ever taken place in the history of ceramics. He took up the thread as it fell from the hands of Astbury in 1743, and at once proceeded with experiments that gave the charm of variety to a ware that laboured somewhat under the disadvantage of monotony. The consequence is that the earlier pieces, which belong to what I call the transition period, have been as often ascribed to Astbury as to Whieldon; but since they bear the characteristics of both potters, they must unhesitatingly be regarded as the work of the later of the two. I allude to those tea and coffee pots which have an Astbury body with handles and spouts of the Whieldon type, and to those curious little figures with red bases, yellow heads, and mottled clothing, which I shall deal with in Part II. But I am anticipating matters, and must hark back to describe the wares and how they were produced. They may be classified as follows (i.) solid agate; (ii.) tortoiseshell and clouded; (iii.) cauliflower (including pine-apple, lemon, and maize). The first-named is a natural descendant of the so-called comb-ware of the seventeenth century: "sed quantum mutatus ab illo!" Under Whieldon's master-touch the coarse material is suddenly transformed out of all knowledge, as if by magic, and this change he effected by quite a simple process. Instead of making the veining on the surface alone by means of squeezing different coloured clays on to the body, he devised the method of putting thin layers of these clays one on the top of the other, and then, when they had adhered sufficiently, cutting the composite mass into slices; these he then worked into the desired shapes, afterwards applying a rich lead glaze of



No. III.—EARLY TEAPOT WITH APPLIED DECORATION



No. IV.—COFFEE-POT WITH STAMPED DECORATION

various tints. There is a charming variety in the nature of the veining—indeed, no two pieces are exactly alike. The kinds of veining may be roughly classified as three, viz., the fine, medium, and coarse. On a diamond-shaped teapot I have it is so fine and delicate as to be almost imperceptible at first sight, and is, consequently, not nearly so effective in a cabinet as the medium, an example of which I have illustrated in the sauceboat with fox-shaped handle (No. i.). It is one of those dainty blue-tinted pieces that are peculiarly attractive, and seems to bear the personal impress of Whieldon upon it. The coarser, or broader kind of veining, is shown on the jug illustrated (No. ii.). This agate ware was used almost exclusively for table utensils. Manifold as the effects thus obtained were, they were not comprehensive enough to satisfy Whieldon's ambitious mind; for we find him soon casting about for improvements, and the result of his unceasing experiments is to be seen in the beautiful tortoiseshell and clouded wares that are now so highly prized. They have a cream-coloured earthenware as a basis, and the surface is splashed with different ores or mineral oxides, according to the tint required. Thus the rich purple brown was produced by manganese, the warm yellow by oxide of iron, the dark golden brown by a mixture of the two; oxide of cobalt and copper, respectively, gave the blue and green hues, and so on. The earliest examples, as is but natural, recall the work of his immediate predecessor Astbury—indeed, they are often so labelled in museums. The teapot illustrated (No. iii.) has a fawn-coloured body, with the handle, spout, and applied decoration mottled in the manner I have just described. The change from fawn to light yellow marks the next stage, and we have proof that it took place as early as Whieldon's partnership with Wedgwood, for almost the only piece of pottery that we are positively sure that Whieldon himself manufactured has this yellow glaze. It is a jug inscribed "Ralph Hammersley, 1757," which was given by Whieldon to Hammersley, his milkman. As forming the foundation of our knowledge of Whieldon's own work, it is, of course, a piece of paramount importance and worthy of the closest study. The yellow surface is ornamented with rosette-like flowers and leaves tinted in relief with touches of green, grey, and yellow. It has the so-called "crabstock" or "rustic" handle, which is characteristic of so many Whieldon and saltglaze pieces. With this authentic piece to guide us, I think we may safely conclude that



No. V.—TORTOISESHELL WARE COFFEE-POT WITH VINE DECORATION

the coffee-pot next illustrated (No. iv.) proceeded from the same hand about the same period. It is the same colour and has similar applied ornaments in the Elers style, tinted with touches of green and light-brown in the same way. The handle, it is true, is somewhat different, but handles and spouts were made quite regardless of the body, and put on in a promiscuous manner. In this case the handle is pinched at the bottom, as handles frequently are on saltglazed pieces. Indeed, there is a saltglaze coffee-pot in the British Museum almost exactly like it in ornamentation and shape. It is illustrated in the British Museum guide, and stated therein to have been "probably made by John Astbury," though we do not meet with any work quite so fine on the red ware pieces that we know to have been made by Astbury.



No. VI.—TEAPOT WITH LANDSCAPE MOULDED IN RELIEF

A further stage was reached, when Whieldon took to mottling or clouding the whole surface, as well as the raised ornaments. A throbbing brown in imitation of tortoiseshell was perhaps his favourite colour for this purpose. The effect of it may be gathered from the illustration (No. v.) of the beautiful coffee-pot decorated with vine tendrils, leaves, and grapes in relief, and touched with gold. It may be noticed that many of the coffee-pots, tea-pots, and cream jugs of this kind have a bird with outspread wings on the lid in place of a knob or "crabstock." This peculiarity has given rise to an ingenious conjecture that they were made by a contemporary potter named Daniel Bird, of Cliff Bank, near Stoke; but, as far as I know, it has nothing to support it except the name, which no doubt suggested the idea. More uncommon, and to my mind more fascinating, are the pieces that are clouded over with a throbbing slate colour of a deep tone: they are so rich-looking. Lastly may be mentioned the specimens upon which the decoration is moulded instead of being applied. It will be found that the Oriental taste predominates upon them. Teapots and tea-caddies with Chinese figures and designs—generally in panels—moulded on them are less rare than those with English designs, like the rich greeny teapot illustrated (No. vi.), which has on the sides quite an elaborate landscape impressed, with pond, cattle, swans, etc.



No. VII.—"KING OF PRUSSIA" MOTTLED PLATE

It may be noted that many mottled pieces were manufactured at Leeds. These pieces generally have plain,

smooth surfaces, and are covered with a thinner and poorer glaze. Another distinguishing feature is the twisted handle and flower on lid, which are eminently characteristic of Leeds ware.

No article on Whieldon ware would be complete without any reference to the many-coloured plates, which were made for dessert services chiefly, and are by no means so scarce as other articles. They were made in nearly all shades and tints; but the deep grey octagonal ones are generally preferred by collectors, and with reason, for they show the best quality. The "King of Prussia" plate, that I have illustrated (No. vii.), as a specimen has less merit about it than interest. The colour is not of the best, and is put on in blotches. In the different compartments of the border is the inscription, "Success to the King of Prussia and his forces," surrounded by a bust of Frederick the Great, a military trophy and eagle, all moulded in relief. A plate of the same pattern was also made in saltglaze. They were no doubt executed about 1757, when the trend of historical events made that monarch so popular in this country.

Finally, there is the tea and coffee ware made in imitation of the cauliflower, maize, melon, and pine-apple. It has distinctive features of its own, yet there is such a general resemblance in shape and tone between this ware and the mottled that, for want of better knowledge, it is usual to attribute its make to Whieldon. The striking similarity between the green glaze on this ware and on Wedgwood's dessert services would suggest the notion that this particular tint was evolved during the partnership period. Which of the two was the originator, must, I fear, remain a mystery. Of the four patterns mentioned, that of the cauliflower was the most successful. The conventional treatment is very effective, the rich green and creamy yellow being delightfully contrasted, as on the coffee-pot illustrated (No. viii.); but, alas! worthless imitators have lately been very much *en évidence*, and collectors must be on their guard against buying specimens in a bad or artificial light. In good day-light there is not much danger, as the blue tint on the leaves of the spurious pieces is very different from the bright leafy green of the originals; the finish, too, is in all respects inferior. Attempts have also been made to reproduce the agate and clouded wares, but, fortunately, with even less success. The potting is clumsy and the colours do not blend in the same pleasing way.



No. VIII.—CAULIFLOWER WARE COFFEE-POT



A Paris chez Legrand, rue Gallande N.° 74.

ORANGE GIRL

Valenciennes Part II. By M. Jourdain

ACCORDING to Peuchet* the sole defect of Valenciennes was its indifferent white; but one quality of thread was used, the value of which in Arthur Young's time ranged from 24 to 700 livres a pound, but though expensive, the price of the flax was but one-thirtieth of the selling price of the finished lace. This thread came from Flanders, Hainault, and Cambrésis.

The designs were pricked upon green parchment prepared at Lille, and a favourite pattern remained in use as long as it was in demand.†

The design was the special property of the manufacturer, it was at the option of the worker to pay for its use and retain her work, if not satisfied with the price she received. Valenciennes can be detected no matter what its design, which is often derivative, imitative, or directly borrowed from Mechlin, Brussels, or Alençon, by the absence of cordonnet and by its peculiar mesh. Some rare experimental specimens were made by the Valenciennes workers in which an occasional cordonnet was introduced, but such works are very exceptional. Open à jours are of extremely rare occurrence; their fillings are very similar to those of Mechlin.

No lace was so expensive to make from the number of bobbins required for fine lace of wide width. "While Lille lace-workers could produce from three to five ells a day, those of Valenciennes could not complete more than an inch and a half in the same time. It took ten months, working fifteen hours a day, to finish a pair of men's ruffles, hence the costliness of the lace." At the present day all the bobbins which are employed in the "mats" or ornament do not pass into the ground, which is a great economy; they are removed to the next motif.

After the French Revolution, when so many lace-makers fled to Belgium, Ghent, Alost, Ypres,‡ Bruges, Menin and Courtrai § became the centres of a new and inferior Valenciennes, each town having a distinctive feature in the ground. These laces are as a rule less close in workmanship, less solid, and cheaper.

At Ypres, which makes the best quality of Belgian Valenciennes, the réseau is made of a plait of four threads, and forms a diamond-shaped mesh. In Courtrai and Menin the grounds are twisted three and a half times; and in Bruges, where the ground has a circular mesh, the bobbins are twisted three times; that made at Ghent || in East Flanders, is square-meshed, the bobbins being twisted two and a half times. Valenciennes

* *Dictionnaire de la Géographie Commerçante*, 1789.
† (*Ibid.*)

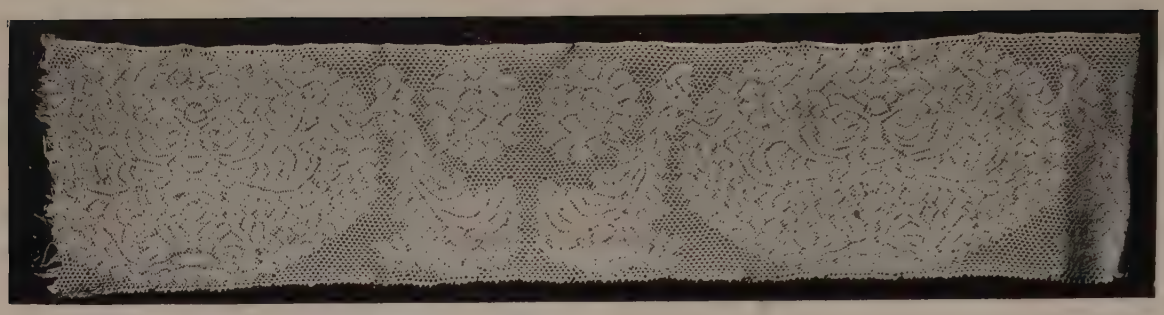
‡ As early as 1656 Ypres began to make lace. In 1684 it was already much decayed. It rose again after the influx of Valenciennes workmen after the French Revolution. In 1833 the wire ground was adopted.

§ "Courtrai makes the widest Valenciennes. Valenciennes of Courtrai was much sought after in the eighteenth century both in England and France."—*Peuchet.*

|| Savary cites the Fausses Valenciennes of Ghent, which he declares are "moins serrées, un peu moins solides, et un peu moins chères."



BOBBIN-MADE DUTCH LACE EARLY SEVENTEENTH CENTURY MUSÉE DES ARTS DÉCORATIFS, BRUSSELS



DUTCH BOBBIN LACE SEVENTEENTH CENTURY

laces made outside the walls of Valenciennes were designated as Fausses Valenciennes, whether made in Belgium or in the Département du Nord, at Lille, Bergues, Bailleul, Avesnes, Cassel, and Armentières.* Of these latter centres Bailleul produced † the largest quantity: chiefly (before 1830) of a narrow straight-edged type for the Normandy market. ‡

At Dieppe,§ in Normandy, Valenciennes with the square ground was introduced in 1826, by the sisters Fleury and Hubert from the Convent of La Providence at Rouen, and took the place of the old point de Dieppe, which is very like Valenciennes with small round meshes. Of this lace, Peuchet,|| writing at the end of the eighteenth century, says that the designs were inferior, but that an attempt was being made to introduce lighter, less crowded designs. The thread came from Flanders, from Saint Amant. Point de Dieppe¶ requires much fewer bobbins, and whereas Valenciennes can only be made in lengths of eight inches without detaching the lace from the pillow, the Dieppe point is not taken off, but rolled.**

Dutch Lace.

Holland, in spite of its proximity to Flanders, seems to have produced little lace during the sixteenth and early seventeenth centuries. In 1667, however, the Dutch themselves set up manufactures of lace, to rival France which had laid prohibitive duties upon foreign goods.

No trace is found of the manufacture of point-lace set up at Amsterdam by refugees from Alençon. The Dutch lace, as it appears in portraits, is thick, strong, and bobbin made. A type of scalloped lace, the pattern of each scallop repeating upon either side of a central line, has a design of tape-like continuous scrolls arranged rather closely together in leafy or fan forms, or some pendant blossom of conventional†† form; this lace was in use from about 1630 to 1650. ‡‡ Other Dutch varieties of lace are pieces in design like early Valenciennes with conventional rolling scroll with blossoms; or a pattern of flowers and fruit strictly copied from nature.

The thread used in Holland was the famous Haarlem thread, once considered the best adapted for lace-makers in the world. "No place bleaches flax like the meer of Haarlem."

* "Armentières et Bailleul ne font que de la Valenciennes fausse dans tous les prix."—*Peuchet.*

† The laces of Bailleul "have neither the finish nor the lightness of the Belgian products, are soft to touch, the mesh round, and the ground thick, but it is strong and cheap, and in general use for trimming lace."—*Mrs. Palliser, History of Lace.*

‡ Small quantities of Valenciennes have been made in Le Puy, Bohemia and Northamptonshire.

§ It is said to have had considerable trade at the end of the seventeenth century, and to have slackened since about 1745.

|| *Dictionnaire de la Géographie Commerçante*, 1789.

¶ Mrs. Palliser.

** The lace of Eu, resembling Valenciennes, disappeared at the French Revolution. Valenciennes was made in Northamptonshire for a short time.

†† Among the Dutch laces in the Victoria and Albert Museum is a pillow-made edging in the manner of early Italian pillow-laces, *but of thicker design* (No. 604, 1854).

‡‡ See 286, 1890; 861, 1853; 153, 1885.



DUTCH BOBBIN LACE



Thomas Sheraton Part III. By R. S. Clouston

It is by no means an easy matter to estimate Sheraton's influence on the furniture design of his time, nor, indeed, how much of the style which he seems to have evolved was new, and how much already in existence. French furniture had, in the closing years of the Monarchy, become more severe, and it is at least doubtful if Sheraton was the first to be affected by the change.

It takes no knowledge of design to appreciate the difference in intention and feeling between Hepplewhite's general style and that of Sheraton. In many cases the difference is much more easily appreciated than put into words, yet everyone who turns over the leaves of the two books must be conscious of its existence. Sheraton was the chief apostle of the new school, and, were it not for the personal spite which he could not help showing towards his great rival's work, we could scarcely do other than admit him to be its originator as well; but, judging him out of his own mouth, that is well-nigh impossible. If Hepplewhite's designs—and especially his chairs, were not in accordance with "the newest taste" when Sheraton first published, and if Sheraton never worked in London, it is evident that he did not originate, but merely followed the new line of feeling; for we can scarcely suppose that his Stockton work could have affected the cabinet-makers of the Metropolis.



ARM CHAIR AT SOANE MUSEUM

In his introduction to Part III. of the *Drawing Book*—where design proper may be said to begin—Sheraton states that his intention is "to exhibit the *present taste* of furniture," and he goes on to tell how careful he has been to make his book adequate in this respect. "I made it my business," he says, "to apply to the best workmen in different shops, to obtain their assistance in the explanation of such pieces as they have been most acquainted with." This not only applies to the mere method of construction, but also, as we can see from the rest of the book, to some of the designs.

Sheraton possessed undoubted originality, but he could not, like Robert Adam, afford to

preach something entirely subversive of existing styles. His book being intended primarily for the trade, he was necessarily hampered by the requirements of his customers, and he pours out his woes to the "sympathising reader" on the difficulty of pleasing all his customers :—

"Some have expected such designs as were never seen, heard of, nor conceived in the imagination of man; whilst others have wanted them to suit a broker's shop, to save them the trouble of borrowing a basin-stand to show to a customer. Some have expected it to furnish a country ware-room, to avoid the expense of making up a good bureau and double chest of drawers with canted corners . . . . Yet according to some reports the broker may find his account in it, and the country master will not be altogether disappointed."

This quotation will sufficiently explain the necessity for Sheraton, though he had no wares of his own to advertise, including some of the commoner and absolutely un-ornamental articles, and why some of the designs for more important pieces are of very inferior merit is possibly capable of a similar explanation.

In several instances Sheraton illustrated pieces sold in certain shops, in others he makes some slight addition, while probably more than he acknowledges in his letter-press are not designs but drawings of actual pieces. Of the lady's dressing-table (page 325) he says, "These side glasses are an addition of my own, which I take to be an improvement: judging that, when they are finished in this manner, they will answer the end of a Rudd's table at a less expense." Even in this "addition" there is nothing new, as the arrangement of the glasses is practically taken from the Rudd.

The two knife-cases, of which he speaks on page 321, are probably also not his own designs, as he describes several different ways in which they *are* (not "may be") manufactured, and goes on to say, "As these cases are not made in regular cabinet shops, it may be of service to mention where they are executed in the best taste, by one who makes it his main business, *i.e.*, John Lane, No. 44, St. Martin's-le-Grand, London." In this instance he was very probably attempting to hurt an enemy as well as oblige a friend, for Hepplewhite's knife-cases were one of his specialities; certainly those of the urn shape are far more beautiful, and are now much more sought after than the rather ugly tortuous-fronted specimens illustrated by Sheraton.

Two plates in the *Drawing Book* represent library steps of the *multum in parvo* order, both of which are from actual pieces made and sold by Campbell, the upholsterer to the Prince of Wales. Of the first, Sheraton says: "There are other kinds of library steps which I have seen, made by other persons, but, in my opinion, these must have the decided preference both as to simplicity and firmness when they are set up." In the second plate Sheraton advertises his friend's wares still more openly: "Those masters, however, who do not think it worth their while to be at the trouble of introducing any essential alteration in them, may have these steps from Mr. Robert Campbell & Son, Marylebone Street, London, with a sufficient allowance for selling them again." It is on account of these and similar plates that Sheraton has been credited with a considerable amount of mechanical ingenuity, but, in each case, his letter-press disclaims any merit as to the invention. I have also seen it stated that he held a patent for improvements in pianos. This may be so, but I have failed to find his name in the index of the Patent Office.

Though, with the exception of the knife-cases, these particular plates are more in the nature of plans than designs, I am inclined to consider it probable that some of the most puzzling inequalities in the *Drawing Book* may be similarly explained, as also some of the more unexpected departures from its general style. Among the latter I would class the tripod candle-stands, which are simply debased Adam. That these are not designs but drawings from existing specimens is obvious from his description. He "could not show to advantage more than three lights, but in reality there are four."

Of the other class—those which are "Sheraton" in style, but not up to his standard of design—it is much more difficult to speak, particularly as they comprise a considerable proportion of the book. Two of the most noticeable of these are the cabinet (page 330) and the lady's cabinet dressing-table (page 332). In both of these there are not only unsupported curves in the top, but they are emphasised by being repeated a few inches below, thus breaking a rule which he elsewhere adheres to so rigidly. The description seems to bear out this supposition. Of the cabinet he says, "The style of finishing *them* is elegant, being often richly japanned, and veneered with the finest satin wood." Observe how differently he



LATE DECORATED CHAIR VICTORIA AND ALBERT MUSEUM



LATE DECORATED CHAIR VICTORIA AND ALBERT MUSEUM

speaks of his "*new* designs for chair-backs": "No. 3 may be either a drawing-room chair painted, or it may be made a handsome parlour chair by taking out the top drapery and making the bottom of the banister plain; if for a parlour chair the top rail is *intended to be* stuffed and covered with red or green leather, or it may be entirely of mahogany panelled out of the solid: but if a drawing-room chair, it must be stuffed and covered to suit the seat."

Too much stress must not be laid on the claim of novelty, which is not always made even where it exists, nor on the fact of the articles being already manufactured and sold, for, as will be seen later, Sheraton designed for the trade, and the original designs might possibly have been by him. Neither is it possible to ascribe all that is poor in design to others, for there would seem to be no doubt regarding the authenticity of the bookcase alluded to in the last article. To cut out much of the purely cabinet work from the *Drawing Book* would certainly raise Sheraton as an artist, but I merely give the theory as a personal opinion, not as a fact capable of proof.

Much of the argument depends on whether Sheraton ever had a workshop in London. I cannot say I think it likely, but there have been so many statements to the contrary that I have enquired into the only one of which I am aware which appears to be more than mere guess work.

There are some curious chairs in the Soane Museum, which are said to be the work of Sheraton himself. The arm-chair is fitted with the ordinary legs of the time, but the single chairs have thick, turned legs, which give a most ungainly effect when contrasted with the more delicate work of the backs. The late Mr. Birch told me that these chairs were made specially by Sheraton for the Bank of England, and that a similar set were to be seen in the Governor's room. The reason for their manufacture (it is impossible to call it design) being that the ordinary tapering leg was considered too fragile for use in such a public place.

Sir John Soane, who was the architect for a great part of the Bank, was also intensely interested in all art matters, as can easily be seen by even a cursory view of his collection. He probably knew more regarding the workers of his time than any other man; but he, unfortunately, transmitted his knowledge orally. Had he written down the statement repeated to me it would have settled, once for all, the dubious point regarding Sheraton's actual work in his early London period; but when such a story passes through so many mouths, it is easy to see how, without any intention of being other than exact, the whole meaning may be changed. A "Sheraton chair," for instance, is a phrase of widely different meaning from "a chair by Sheraton," yet one might easily have been exchanged for the other. Nor is the story absolutely correct in its facts. By the courtesy of



CHAIR AT SOANE MUSEUM

the Bank of England I have had the opportunity of examining the very interesting collection of chairs preserved in the building. There are chairs similar to the arm-chair illustrated, but there are none with the heavy turned leg of the single chairs. The story has undoubtedly some truth in it, and these Soane Museum chairs were most probably at one time in the Bank. One cannot imagine why Sir J. Soane should have ordered such clumsy chairs for his own house ; but, being almost as keen a collector of curiosities as of art objects, we can understand his becoming possessed of them, either by exchange or purchase, during his connection with the Bank. I have gone somewhat fully into the question of the authenticity of these chairs, as the statement is so well known and made, not only by better authority, but with more circumstantiality than any other of which I am aware. The South Kensington attributions appear to be mere guesses, and as there is not even any evidence as to who originally made the guess, they may very well be passed over as, to say the least, unreliable ; but where a specific statement is made on such authority, it demands careful consideration. If, however, it is inexact in fact, it can scarcely be held to be evidence as regards mere phrase. I confess that when I took up the enquiry I was more than prepared to find a flaw in the claim, but that was because it was in direct contradiction to such evidence as we have. Until there is positive proof of an article having been made by Sheraton's own hands during his London period, I think we may be fairly safe in considering that he confined himself to design.

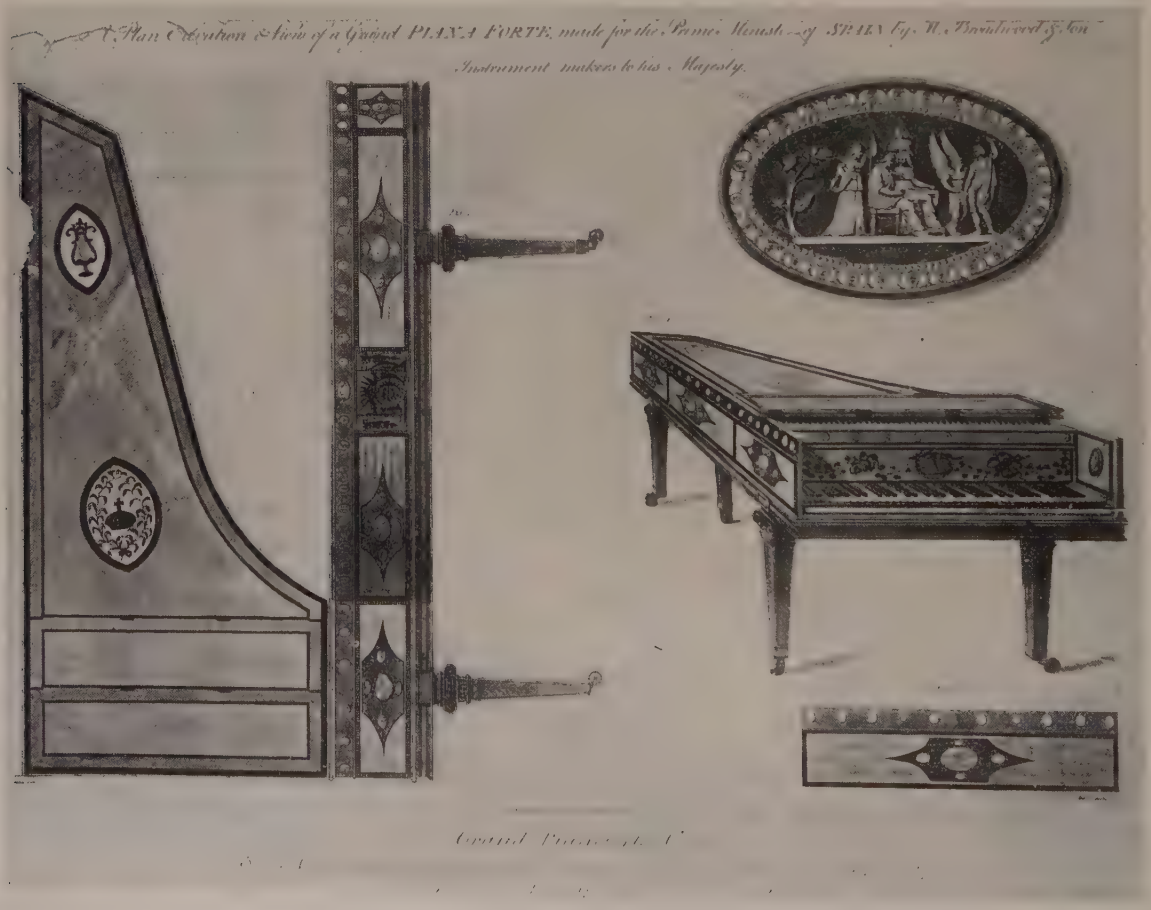
While on the subject of Sheraton's actual work, I may mention an interesting communication I received from a correspondent regarding one of the chairs illustrated on page 154 of THE CONNOISSEUR, Vol. XII., which, he informs me, there is reason for supposing was made by Sheraton while in Stockton. The chair is that to the left, and the story is not only probable but inherently likely, as some exactly similar chairs came from Stockton which might, as will be seen from the illustration, have been made at any date from 1785 to the end of the century.

It is probable that Sheraton, though he did not make furniture while in London, designed considerably more than appears in his books. He is said to have made drawings for the Gillows, and he certainly executed one for Messrs. Broadwood. This would probably have been forgotten along with the rest had not Sheraton considered it worth his while to have a plate of the piece engraved by Barlow, which he seems to have published separately. It is of a piano made for the Queen of Spain, and Thomas Sheraton was not the man to throw away such a chance of self-advertisement. The plate would be interesting if only because it seems to be his first essay at printing in colour. On the top it is entitled, "A Plan Elevation & View of a Grand Piana (*sic.*) Forte, made for the Prime Minister of Spain by M. Broadwood & Son, Instrument makers to his Majesty" ; while below it is more fully described as a "Grand Pianoforte, C to C, in a Satin Wood case ornamented with Marqueterie, and with Wedgwood's & Tassie's Medallions, manufactured by John Broadwood & Son in 1796 for Don Manuel de Godoy, Prince of the Peace, and by him presented to Her Majesty the Queen of Spain." The piano itself, which is now the property of an English collector, is a very magnificent piece of furniture. The case is of the old harpsichord shape, but the legs are stout tapering squares, the older trestle form having been practically abandoned some years before its construction. On the centre of one of the sides is a brass plate embossed with the royal arms of Spain, while round its entire length are small but beautiful Wedgwood plaques, said to have been designed by Flaxman expressly for this piano. The board above the keys is inlaid with a decoration of musical instruments and floral devices in the later English style, and the introduction of other woods in the large surface is striking and well managed. It is in reality what Sheraton wrongly claimed for his huge monstrosity of a bed, "worthy the notice of a king," for it is not only magnificent, it is supremely simple. It is not till the eye has first been satisfied by the general effect that we discover how retention of power has been achieved through a perfect wealth of decoration by attending to proportion in the ornaments employed combined with broad and bold treatment of surfaces. I have been compelled to speak disparagingly of much of Sheraton's larger cabinet work, but I have nothing except unmixed praise to bestow in this instance, the more so as he might easily have been led away from simplicity by Adam's example. Sheraton had, probably through his friend Campbell, seen some of the royal palaces, and, as remarked before, his state bed strongly resembles Adam's. He must also, in spite of the fact that he never mentions it, have seen the book published by the brothers Adam, in which there is a plate of a harpsichord designed for the

Empress of Russia. I do not know of any musical instrument of the school and period at all comparable to these, and judging by the beds, it might have been expected that there should be some resemblance between them, if not in actual design at least in intention; but they are not even distantly related. Adam attained his richness of effect by florid lines and large and conspicuous ornament, and the harpsichord, though beautiful enough in its way, does not attain to the dignity of the piano we are considering.

The introduction of Wedgwood plaques into furniture was fairly common in the end of the eighteenth century, and many beautiful pieces were made in the style, which are deservedly very highly valued. Of them all, I question if there is one which is more satisfying than this. The medallions themselves, made, as they were, just before the secret of their manufacture was lost, are delightful examples both as regards design and quality, and are each of them deserving of careful study; but their subservience to the general scheme is a point which was too often lost sight of by the old designers. Usually we find them forced on the eye, as if the piece were made merely to frame them. Here, by a touch of genius, they actually frame the piece; they are used, in fact, like the chased brass-work of the best French examples. They are works of art, and would be beautiful anywhere, but they do not call attention to themselves to the disadvantage of the whole.

It is worthy of remark that there is no piece in the *Drawing Book* of Sheraton's own design in which plaques were intended to be used. His only mention of them is in his description of a commode in the Prince of Wales' drawing-room, which is another of his trade puffs. "In the frieze part of the commode is a tablet in the centre, made of an exquisite composition in imitation of statuary marble. These are to be had, of any figure or any subject, at Mr. Wedgewood's, near Soho Square."



PIANOFORTE DESIGNED BY SHERATON FOR MESSRS. BROADWOOD



Leadless Decorative Tiles, Faïence and Mosaic By W. J. Furnival, Reviewed

[Stone, Staffs.: W. J. Furnival, with Illustrations, including Coloured Plates.]

SCARCELY a decade has elapsed since the time when there was a general lament over the scarcity of readable books dealing completely with English Ceramics.

Books on "Marks and Monograms" formed the staple food of the student, but, owing to a paucity of descriptive details, a certain incoherence of facts, and "jerkiness" in their arrangement, they could never be anything more than "books of reference." During the last few years this reproach has been removed, and, in quick succession, our bookshelves have been enriched by the important works of Mr. Wm. Burton and Mr. M. L. Solon, not forgetting the smaller but delightful handbooks, such as Mrs. Willoughby Hodgson's *How to identify Old China* and the excellent *Guide to the English Pottery and Porcelain in the British Museum* issued by the authorities. If we add to these publications works of a sectional character, such as Prof. Church's *Josiah Wedgwood*, and Mr. Turner's works on Swansea and Nantgarw and his latest book on William Adams, it would seem as though the entire ground of English Ceramics was now covered, and that it would be impossible to introduce to the reading public a work—germane to the subject—which was invested with any degree of novelty.



ENAMELLED BRICK RELIEFS FROM BABYLON

The publication of Mr. W. J. Furnival's new book on *Leadless Decorative Tiles, Faïence and Mosaic*, must certainly be regarded as a red-letter day in the annals of ceramic literature, since, for the first time, this important subject covering vast periods of time, extending from 5000 B.C. to the Chicago Exhibition, spreading over many countries from China to Persia, Constantinople, Egypt to Italy, Spain, France, England, and finally crossing the Atlantic for the consideration of the enormous modern developments of the art in America. This extensive subject is here focussed, condensed, and brought within the limits of a readable book.

We draw special attention to the publication of this work, since the part which will appeal to our readers might, perhaps, be overlooked, being imbedded, so to speak, within the chapters of an avowedly technical book, intended primarily for manufacturers and others interested in the future of the fictile arts.

The object of the book in its original inception, was of a hygienic and philanthropic nature, written expressly for the purpose of combating that dreadful disease known as "plumbism" or lead-poisoning, to which all workers in lead are liable, and in which the pottery trades have the unhappy distinction of recording the greatest number of cases.

Mr. Furnival believes that if manufacturers and their chemists will only give their whole heart to the matter, innocuous leadless glazes may be used with results equal in every way to those produced by the lead glazes at present in use. He submits many pages of formulæ as a basis for further experiment.

When an indefatigable personage combining the elements of reformer, scientist, artist, antiquary, and litterateur, sets his hands to the making of a book, it would indeed be rash to predict the limits which it will reach ere it is finally printed, and so we imagine the fervour and enthusiasm of the author has carried him on and on, until this important monograph has reached its present compendious form.

The "Historical Review" is the part which will specially interest the readers of this magazine; it is so complete that we venture to hope that some day Mr. Furnival will confer a boon upon the army of collectors by publishing this part as a separate work.



ENAMELLED TILES OR FAÏENCE FROM TEL-EL-YEHUDIYEH TWENTIETH DYNASTY

It is a matter of some surprise that the interest in decorative tiles is not more general, and we can only attribute this indifference to the scant attention the subject has received at the hands of



GREEN-GLAZED RELIEF TILE FROM ABYDOS TEMPLE FIRST DYNASTY
(DR. FLINDERS PETRIE'S COLLECTION)

writers on ceramics. Indeed, most of the information has to be searched for in the pages of Architectural Reviews, Proceedings of Antiquarian Societies, and Books of Travel. Mr. Furnival has accomplished the arduous task of collecting these scattered writings and of weaving them together in the form of a most interesting narrative.

The "Historical Review" commences in Babylonia about 5000 B.C., and begins with the inscribed, baked-clay tiles, which have survived the papyri, and are probably amongst the earliest written records the world possesses; it then passes on to the marvellous enamelled bricks, excavated by



PERSIAN TILE THIRTEENTH CENTURY
(SOUTH KENSINGTON MUSEUM)

Sir Henry Rawlinson, on the traditional site of the Tower of Babel.

Mr. Furnival quotes from a lecture delivered in 1903, by Dr. Friedrich Delitzsch, in which the first illustration is described: "How the pulses quicken, when, after long weary weeks of work with pick and spade under the scorching rays of an Eastern sun, the long sought for building is disclosed; when, inscribed on an immense slab of stone, the name 'Ishtar Gate' is read, and, piece by piece, the great double gate of Babylon emerges from the bowels of the earth in splendid preservation. Whichever way we look on the wall surfaces of the towers, as well as the gateway passages, every part swarms with reliefs, rêmu coloured on their surface, with enamels standing out against the background of deep blue.

"Mightily the wild ox strides with long step, and neck proudly raised, with horns bent threateningly forward, ears turned back, nostrils dilated,



PORTION OF FRIEZE OF LIONS FROM THE PALACE OF DARIUS AT SUSA

the muscles tense and swollen, the tail lifted and falling away in a vigorous curve—all as nature dictates, yet enhanced by an air of nobility; if the smooth skin is white the horns and hoofs are of a brilliant golden hue, if the skin is yellow then both are of a malachite green, while the mane in each case is printed deep blue."

After describing somewhat similar work in Assyrian remains, Mr. Furnival takes us on to Egypt; concerning the pre-dynastic antiquities of Egypt, Dr. Bridge says in his history of Egypt: "almost the latest possible date that can be assigned to them is 5000 B.C. Yet even at this remote date there have been found indications of glazed tile-work."

The writings of Dr. W. M. Flinders Petrie, Prof. Maspero, Dr. Bridge, and other authorities have been sifted for evidences relating to tile work with most interesting results.



MOORISH TILES FROM SYNAGOGUE AT TOLEDO
(COLLECTION OF MR. JOHN WARD)

One of the coloured plates showing fragments of enamelled tiles from Tel-el-Amarna and Gurob, is admirable; this plate, one of the many which have been specially produced for this work, shows so beautifully the texture of the coloured enamels and the varied play of light beneath the surface of the glaze, that we know it at once as the work of the artist antiquary, so entirely does it differ from the ordinary, hard, mechanical illustrations usually met with in books, which often convey such false impressions of Eastern art.

The very mention of the word *Tiles*, is sufficient to awaken in the minds of collectors, visions of Persian tile-work. The early Persian has so much in common with Babylonian work that Mr. Furnival raises the question whether the magnificent enamelled brickwork, discovered by M. Dieulafoy at Susa, was "spoils of war from Babylon," or whether it was "the work of artist Chaldean captains sent by Cyrus or Darius to Susa."

There is a great gulf between the early enamelled brickwork and the coveted Persian tiles produced from the twelfth to the sixteenth centuries. These tiles have occasionally been illustrated in the pages of THE CONNOISSEUR, but neither illustration nor written description can give a true idea of their exquisite beauty. Travellers and artists have often sung their praises. Mr. Furnival quotes Sir George Birdwood, "The sight of wonder is, when travelling over the plains of Persia or India, suddenly to come upon an encaustic tiled mosque; it is coloured all over in yellow, green, blue and other hues, and as a distant view is caught of it at sunrise, its stately domes and glittering minarets seem made of purest gold . . . a fairy-like apparition of inexpressible grace and most enchanting splendour." Again, he quotes Mr. W. K. Loftus, "It is all but impossible to convey to the mind of another the impression produced upon the senses by the first inspection of a Persian mosque. The extreme richness of the polychrome decoration and the exquisite harmony of the whole, cannot fail to leave a lasting impression."

Mr. Furnival gives a coloured plate of a parcel of tiles from the palace of Chehei Sitún, showing the lively imagination and refined taste of the Persians at this early period.

The beautiful tiles of Damascus and Rhodes, so well-known for the conspicuous skill and ability displayed in their arrangement of colour, are all described at length.

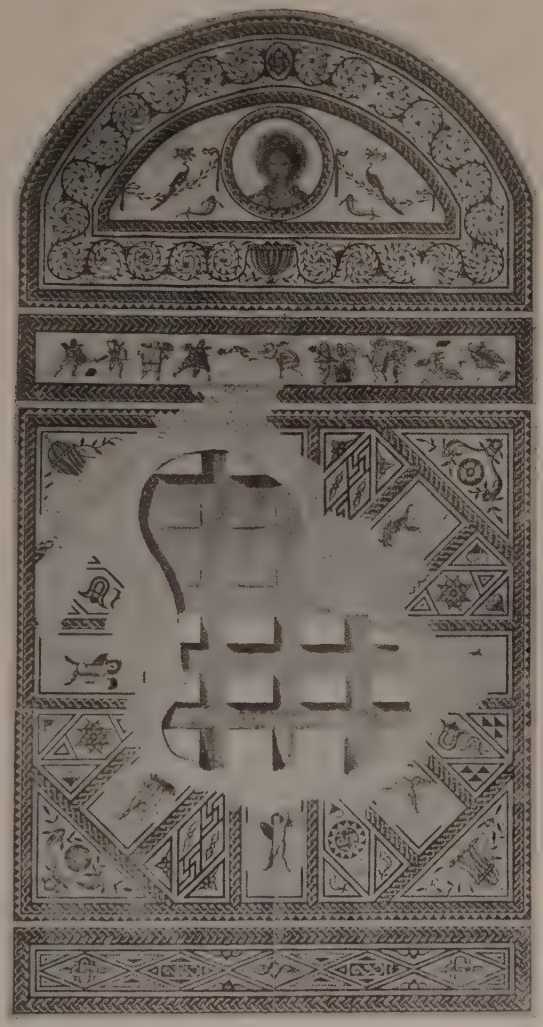
In course of time, the Mohammedan or Saracenic influence travelled northwards, established itself in the south of Spain, and resulted in the production of those wonderful mosaic tiles or "azulejos." These tiles, which are peculiar to Spain, were made from the eighth to the fourteenth centuries.



BRISTOL DELFT TILES
(COLLECTION OF MR. F. W PHILLIPS)

The art of the tile-maker in China and India is fully considered, and to this section Dr. Stephen Bushell contributes a most valuable series of "Notes on the Architectural Use of Glazed Tiles in China."

After considering the Asiatic and the Continental developments of the art, our author settles down to a thorough investigation of the art in England, beginning with the Mediæval or Norman pavement-tiles produced in the thirteenth, fourteenth, and fifteenth centuries, giving copious extracts from the writings of authorities, and a record of the finest specimens extant, with numerous illustrations. This section having recently formed the subject of an article in THE CONNOISSEUR (Sept., 1904) we resist the temptation to quote from our author, and follow him to the third chapter of his book entitled, "Rise of the modern industry in Decorative Tiles," where an account is given of the Dutch Potters who settled at Lambeth, and of the Delft tiles made at Bristol, also of the celebrated printed Liverpool tiles.



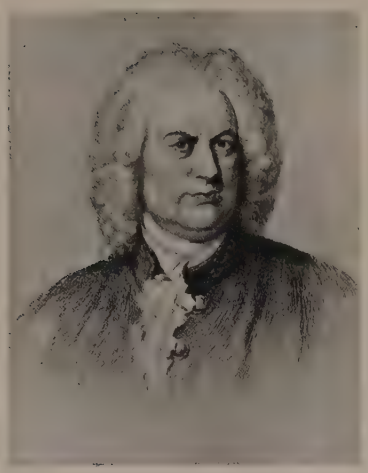
MOSAIC PAVEMENT AT BOGNOR (SUSSEX)

Mr. Furnival inquires curiously into the affidavit made by Saddler & Green, of Liverpool, in which they claim to have printed twelve hundred tiles in a single day (July 27th, 1756). After sifting the evidence, he considers that these tiles may have been made either by Alderman Shaw or Samuel Gilbody, about 1756. Soon after this date, the industry seems to have been extinguished, and we hear nothing more of it until its revival in 1846 by Minton, Hollins, and Wright.

The manufacture of paving-tiles is a natural development of Mosaic work, and indeed, some of the earliest pavements are literally earthenware Mosaics, as at Ely and Westminster. Mr. Furnival devotes a chapter to Mosaics, and gives many examples of the art in Italy. He then traces its progress in England during Romano-British times; considerable space is given to the illustration of the remains in which this country is so rich: London, Colchester, Bognor, Silchester, Cirencester, Dorchester, Leicester, Bath, Bristol, and York have furnished important examples.

The limits of space alone prevent us from dipping further into these fascinating pages, and whilst congratulating Mr. Furnival upon the production of his book, and its excellent "get up," we most warmly recommend it to the student of Ceramics.

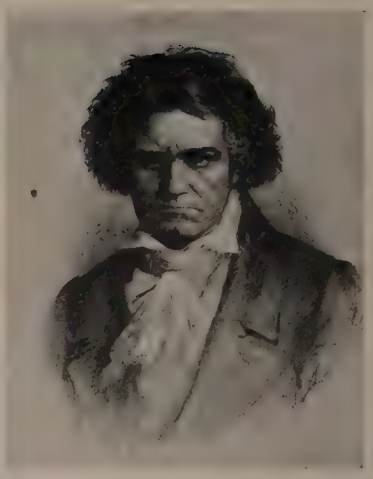




BACH

The Evolution of the Pianoforte

By George Rose



BEETHOVEN

All our musical instruments are descendants of those which were used in the remotest ages of antiquity, and the history of their development is an interesting study. Each type has followed a course of evolution of its own, and the tracing of its history has a peculiar charm for the antiquarian, and is full of instruction for the musician.

Some of our present-day instruments were long used in imperfect forms, still to be found among savage races, and were gradually brought to perfection by slow processes of development which have, perhaps, not yet come to an end. Others reached their culminating point long ago, and then dropped out of use, being replaced by others better fitted to survive.

The violin and its kindred were, within the space of a single life-time, suddenly brought from ancient patterns to such perfection that, for two centuries, no improvement has been made upon the work of Stradivarius, and there is no sign of any such improvement in the future.

The flute has a somewhat similar history.

The organ, on the other hand, has come to us through many centuries of a course of transition which seems still far from being ended.

The history of the pianoforte differs again from that of any of these, and is, perhaps, the most intricate and difficult to trace of all. We will follow it in such a cursory manner as is alone possible in the space at our disposal.

Stringed instruments were, doubtless, among the earliest used by man. They always held an important place in the music of every race and every clime, whether their strings were plucked by the fingers, or by plectra, or struck by some kind of beater. The pianoforte, of course, is of the last-named class, but, curiously enough, it is the immediate descendant of the type with plucked strings, as it was simply produced by adding hammers to the harpsichord.

The large dulcimer, which figures so frequently in the Babylonian sculptures, had a hollow body covered with parchment, and was strung with many strings. Its construction is too ingenious

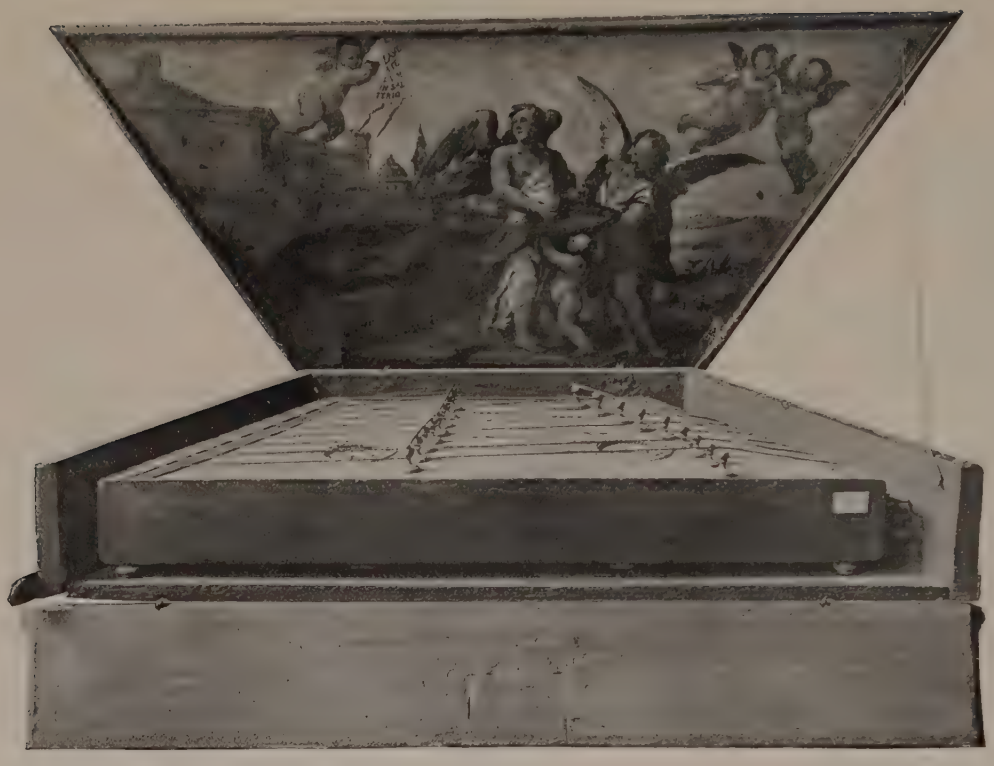


RETURN OF ASSUR-BAN-I-PAL FROM A BULL HUNT



A. J. HIPKINS, F.S.A. (1826-1903) [*Photograph by Mendelssohn*

Author of "Musical Instruments, Historic, Rare, and Unique," 1888; *"History of the Pianoforte,"* 1896; *"Dorian and Phrygian," reconsidered from a non-harmonic point of view,* 1902, *etc., etc.*; *Lectures—"Cantor,"* 1883 (*Silver Medal*); *"Three Cantors,"* 1891; *"Cantor,"* 1896 (*Silver Medal*); *"Royal Society," etc., etc. Re-introduced Equal Temperament in this Country; Resuscitated the Clavichord with his beautiful rendering of Bach's "Fantasia Cromatica,"* 1874-1902; *and the Goldberg Variations, which were heard for the first time in England on a double keyboard Harpsichord,* 1892



ITALIAN DULCIMER

to be called primitive, although, musically speaking, its effect could not be very satisfactory from our point of view. It added pomp to all court ceremonials, and formed the basis of the military music of the Assyrians. The ancient Egyptians used an exactly similar instrument, and its origin is, therefore, very remote indeed.

The construction of the early Persian dulcimer was altogether different, it had then become a sounding board strung with wires, and was played upon with two sticks. It still retains this form where, as in Hungary, it is used to-day.



FROM AN OLD ITALIAN PAINTING UPON COPPER

The Italians of the Middle Ages followed this construction for the dulcimer, and the performer was seated, with the instrument laid upon his knees.

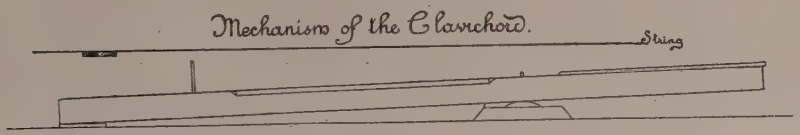
With the addition to it of a keyboard, the dulcimer made a great advance. The combination was hit upon as early, at least, as the fourteenth century, the

idea being doubtless taken from the "vielle à roue" or "hurdy-gurdy," an instrument held at one time in high esteem, and of very ancient origin.

The clavichord, as the keyed dulcimer was called, had the simplest mechanism possible. Its sounds were produced by a brass striker fixed in the key. In spite of its rudimentary construction, the clavichord survived till well into the last century, and its feeble sounds fully satisfied the requirements of some of the most eminent of musicians.

Jean Sebastian Bach wrote for it his preludes and fugues, and we are told that he "found no soul in the clavecin or the spinet, and that the pianoforte was too clumsy and too harsh to please him." On the clavichord he could give all the expression he desired, and he declared it to be the fittest instrument for private use and for practice.

Those who heard the late A. J. Hipkins, to whose lifelong study of the pianoforte and its precursors we are so much indebted, perform upon the clavichord in the quiet of his quaint little music room, understand the sweetness of the old-world music, of which this simple clavier was capable, and the dignity with which Bach's compositions could be rendered upon it. Modern music has, however, made itself quite different ideals, and there



NO. I.

is now no place among us for such a still, small voice.

The spinet or virginal, and its improved form, the harpsichord, differed fundamentally from the clavichord, and although of later origin, were long unable to supplant the older instrument.

The masters clung long to the clavichord, for, although the harpsichord was provided with an ingenious piece of mechanism and produced a louder tone, what was gained in brilliance did not fully make up for the loss of sympathetic effect. The clavichord, therefore, held its own, until at last both it and its rivals were replaced by the pianoforte.

The spinet was furnished with little quill plectra, with which the strings were plucked, instead of the brass strikers used in the clavichord.

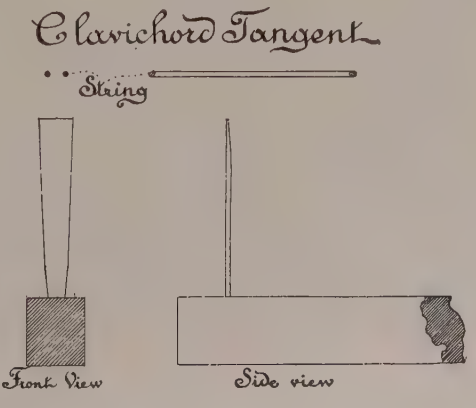
The detail of this tiny mechanism is remarkably



CLAVICHORD

ingenious, but the sound evoked was always the same, however lightly, or firmly, the keys were struck. The result was, therefore, mechanical to a degree, and the desire for expression led to the addition to the instrument of several sets of strings, and to the provision of a second keyboard. These double spinets were called harpsichords, and were often very beautiful instruments. Great skill was expended upon their construction, and their decoration was sometimes lavishly rich, and beautiful in effect.

Three generations of clever craftsmen, the Rückers, of Antwerp, brought the harpsichord to perfection, and their instruments were held in high esteem. Handel possessed one of these which is now in the South Kensington Museum.



NO. II.



HANDEL'S SPINET, MADE BY JOHN HITCHCOCK OF LONDON, 1710

The English harpsichord-makers were brought up in this school, and produced most excellent work. Johannes Kirkman and Burkat Schudi were the most celebrated among them, the latter being a very talented man, who founded, in A.D. 1728, the present Broadwood house.

Christofori in Italy and Silbermann in Germany replaced the quills of the harpsichord by little hammers, early in the eighteenth century, and they were followed by many earnest workers, who, convinced of the soundness of the principle of the hammer-clavier, endeavoured, in every conceivable way, to overcome the many problems presented by every detail of its construction.

So imperfect, however, were the early pianofortes that their introduction was slow indeed, and, for a long time, clavichord, harpsichord and pianoforte were used contemporaneously.

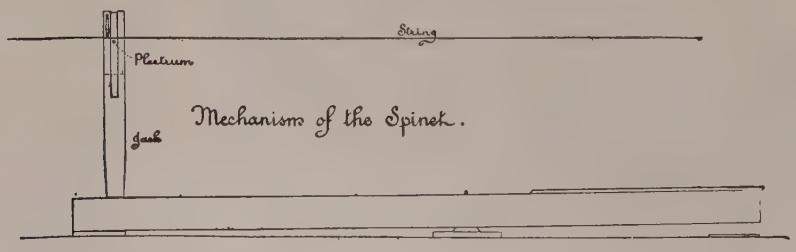
Wonderfully ingenious, and often marvellously strange, were the changes which the pianoforte underwent, and the complications introduced into its mechanism.

Little, indeed, remains of these embryonic forms, which cost their makers much money and their far more precious life-work, but at last, well in the nineteenth century, the instrument took definite form, as its principles began to be better understood, and though still imperfect, it then made great progress.

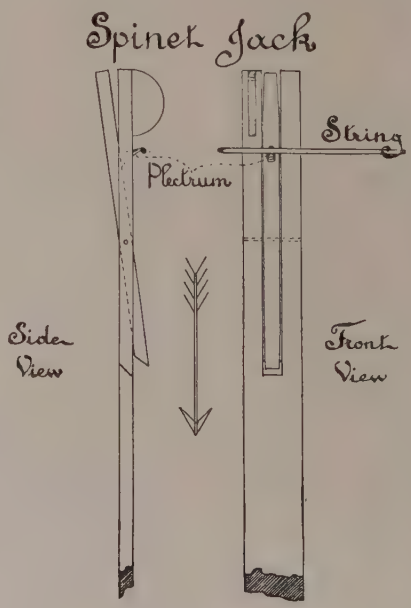
Sebastian Erard, a French "lutier," endued with all the capacity of his race for concentrating thought upon mechanical detail, and with no small share of the Latin "feu sacré," contrived a mechanism which was far in advance of all previous ideas. From this invention the "action" of our day has been developed.

To the talent of Erard the modern pianoforte owes much—much also to his contemporaries the Broadwoods, of London, who developed the power and tone quality of the instrument, while he gave to it the almost as important lightness of keyboard touch, and facility of repetition, called for by the advanced technique then being developed by the pianist.

Early in the nineteenth century the manufacture of the pianoforte had become considerable among the world's



NO. III.



NO. IV.



LA PIANISTE BY GASPARD NETSCHER
FROM A LITHOGRAPH BY WEBER

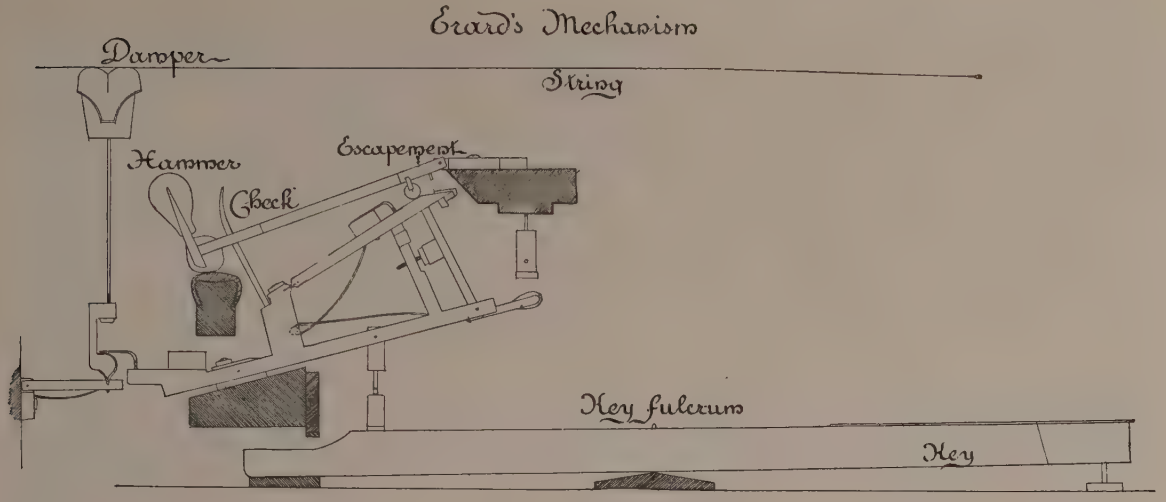


Viscount Powerscourt's Harpsichord, with two keyboards, and paintings by Van der Meulen; the instrument by the elder Hans Rückers, of Antwerp (early 17th century), restored and the keyboards extended by Pascal Taskin in Paris, 1774

industries, and Germany, Austria, France, and England were all striving to improve the, now favourite, instrument.

The demand for greater power led to the introduction of the massive metal framing necessitated by the increased strain of the steel strings. England led the way in this respect, and was followed by others.

Then the overstrung system of disposing the strings was introduced in America, and developed there by the Steinways and the Chickerings, German emigrants to the New World. The latest step is in the direction of simplification, as is so often the case with the most valuable of improvements; and, with their barless construction, the Broadwoods have again added sonority and beauty to the tone quality of the pianoforte. This improvement consists in the employment of a steel framework, which, being made without internal struts, possesses a certain degree of



NO. V.

elasticity. The pianoforte has thus been brought to its present form and perfection as the result of the work of many minds and of minute attention to every detail, and seems now to have reached a point beyond which it is difficult to advance.

We have hitherto followed the evolution of the horizontal or grand pianoforte. The upright pianoforte, so familiar to us, is a comparatively modern introduction. The earlier forms, introduced about the beginning of the nineteenth century, were much larger than our present convenient instrument, which came into vogue about fifty years later.

The construction of an upright pianoforte differs very largely from that of the grand or horizontal instrument, and it has been subjected to many changes in design. The mechanism of the earlier upright pianofortes was very imperfect, and only within the last fifty years or so was this detail of the instrument made in an approximately satisfactory manner.

It is noteworthy, however, that as long ago as the year 1800, John Isaac Hawkins, an English engineer, invented and made the beautiful instrument shown in our illustration. This pianoforte is quite small, and contains many features not adopted till long afterwards. In almost every detail, Hawkins anticipated the modern upright action, but his invention was unheeded, and it was not until long afterwards that the upright as now made, which answers to all the requirements of the most exacting musician, was evolved.



HAWKINS PIANOFORTE

In this brief relation of the metamorphoses of the pianoforte, we cannot omit some reference to the square pianoforte, a form now almost forgotten in England, although it survived, until recently, in some countries.

We find the square pianoforte first in Germany, where it was made, doubtless, soon after the hammer piano became a practicable instrument. In shape, and in many of the details of its construction, it followed the clavichord closely, and, being small and easily portable, it often found a place where the larger wing-shaped, or, as we now call it, "grand" type was found inconvenient.

These little square instruments, only three or four feet long, were made in large numbers in Germany, and found their way into England about the year 1760, when they were made, in London, by Johann Zumpe.



ZUMPE PIANOFORTE

Nothing could well be more primitive than the mechanism of these little instruments, but they were soon improved, notably by John Broadwood, and being both convenient and sweet in tone, they soon became the favourite musical instruments of the home. Mozart possessed the beautiful pianoforte of the shape shown in our illustration opposite.

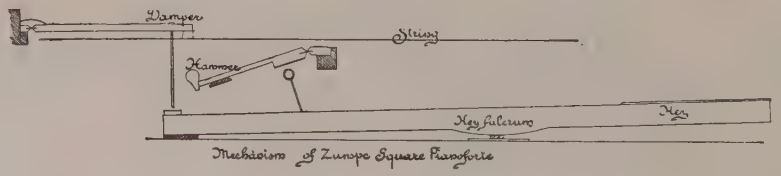
The square pianoforte was ultimately developed into a large and powerful instrument, so large, indeed, that, in its turn, it gave place to the more convenient upright pianoforte, as soon as the new type became a success, when the square quickly became extinct.

There are many details of the instrument which we cannot touch upon, but we will refer briefly to that most important part of its construction, the action or mechanism, the development of which forms an interesting feature in the study of the history of the pianoforte.

The action of the clavichord consisted simply, as the diagram (No. i.) shows, of a brass striker, (the technical name for which was a "tangent"), fixed firmly in the key at the opposite end to that struck by the finger, so that when the key was depressed, and moved upon its fulcrum, the brass tangent rose and struck the string.

In the clavichord the pitch of the note was determined by the point at which the tangent struck the string. The tangent cut off the length required to produce a given note, exactly as when, in the guitar or violin, the sounding length is stopped off by the finger.

The makers of the clavichord, familiar with the hurdy-gurdy and instruments of the lute type, did not provide a separate key for each note,



NO. VI.



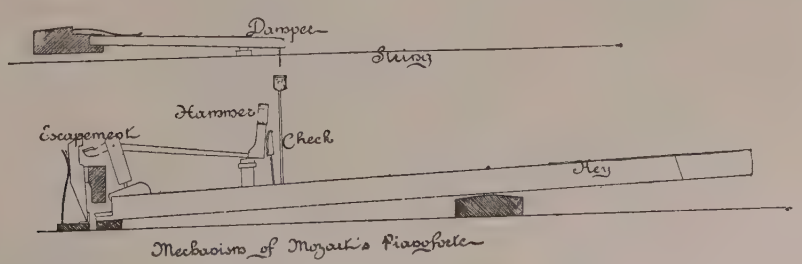
MOZART'S PIANOFORTE

but satisfied themselves with providing one pair of strings for three or four, or even five, notes, the various notes being obtained by arranging for several tangents all to strike the same string, but at different points.

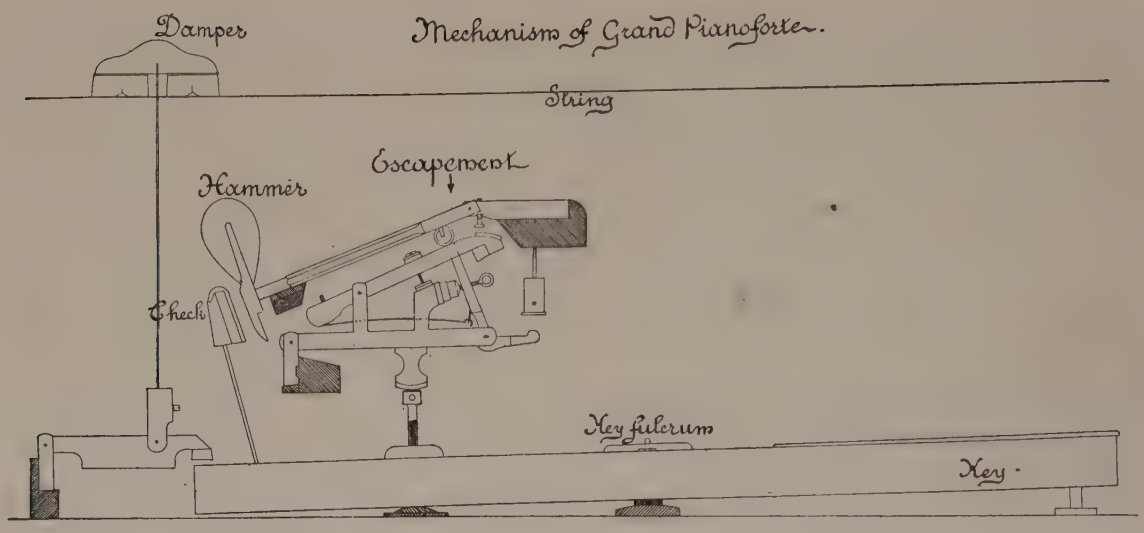
The mechanism of the harpsichord was entirely different, as our diagram (No. iii.) shows. The quill plectrum used to pluck the string was fixed at the top of an upright piece of wood, called the "jack," and the jack was raised by the key in the same manner as was the case with the tangent of the clavichord. As it was necessary that the quill, upon its return when the key was released by the finger, should pass the string in its descent without again plucking it, a very ingenious little arrangement was devised. A moveable wooden tongue was inserted in the top of the jack, and the plectrum was fixed in this tongue; this contrivance was held in position by a bristle spring, and, after plucking the string in rising, permitted the quill, in its descent, to pass the string, without again sounding it.

This contrivance was so perfectly efficient, that its details were never varied. Our diagrams (Nos. ii. and iv.) show, upon a larger scale, the jack of the spinet, and the tangent of the clavichord.

When hammers were added to the harpsichord, something differing from these arrangements became necessary, because the pianoforte hammer must be capable of striking a blow, and yet be free to return, instantaneously, from the string. If it should momentarily remain in contact



NO. VII.



NO. VIII.

after impact, its effect upon the string would be to stop vibration.

At an early period this was provided for very simply by mechanism of the type shown in diagram No. vi.

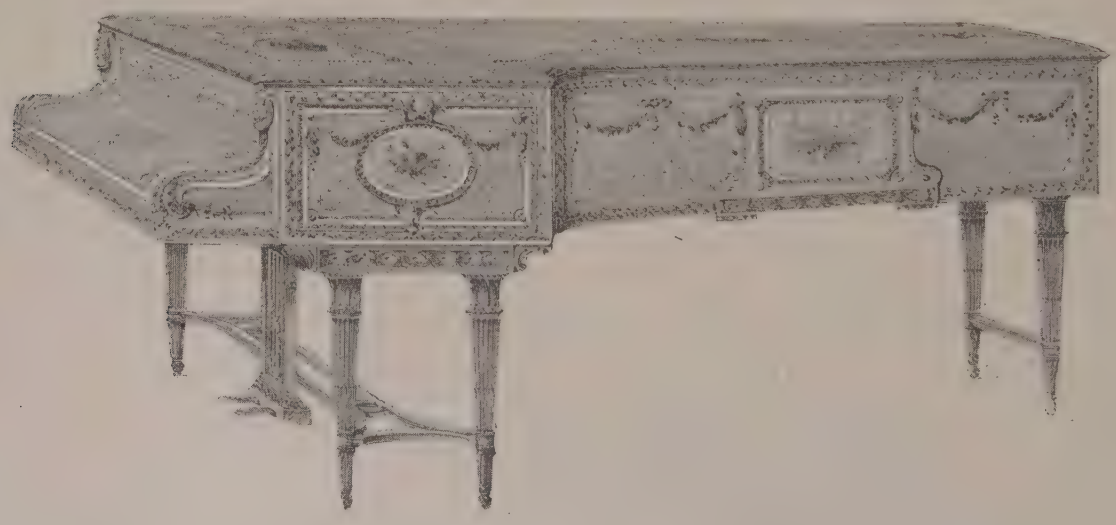
A sharp blow upon the key was required to cause the hammer to strike the string.

So rudimentary a piece of apparatus was quite inadequate to meet the requirements of pianoforte music, and its imperfections were so obvious as to make improvement imperative.

It became necessary to devise some means by which the hammer should be left free to return from the string after impact, independently of the action of the finger upon the key, this provision is termed an "escapement."

Diagram No. vii. shows the mechanism of Mozart's pianoforte. This ingenious type of action, although not powerful, was very light under the finger, and therefore pleased Mozart, who, however, is said to have composed his *Zauberflöte* upon the clavichord. Beethoven stated that, of all keyed instruments, the clavichord was the one upon which he could best control tone and expression. He, nevertheless, composed for the pianoforte, which, by this time, had become so much better adapted to take its proper place in music, that there soon became no question as to its superiority.

Erard commenced to work upon his invention about the year 1786, and perfected it in 1810. Diagram No. v. shows the action patented by him. Here we find every requirement so well



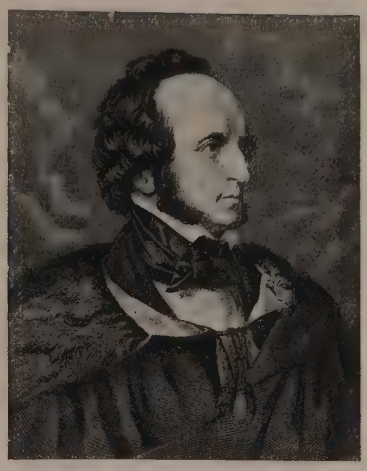
GRAND PIANOFORTE BY JOHN BROADWOOD AND SONS, IN LOUIS XVI. STYLE, DESIGNED BY C. C. ALLOM



MOZART



CHOPIN



MENDELSSOHN

provided for that subsequent developments have mainly had for their object greater durability, easier manufacture and facile adjustability. The last point is a very important one, because it is essential that every part of the mechanism should be capable ot perfect regulation.

The last diagram (No. viii.) shows the modern grand action as used by Broadwoods. The modifications which have been made upon Erard's design, however important they may be, do not affect the main lines of his invention, and the survival of his work bears testimony to the soundness of his ideas. So perfectly does the action of the modern pianoforte answer to the will of the performer, that it is difficult to conceive how it can be further improved. A glance at our illustrations will show how great have been the changes that have been made in its design.

It is very interesting to follow the development of pianoforte technique while bearing in mind the changes that were taking place, at the same time, in the construction of the instrument. It would appear that the improvements of the pianoforte rather anticipated the demands of the executant and composer, and, in this connection, the following names and dates may be mentioned, as suggestive to the student :—

Couperin	1668-1733
J. S. Bach	1685-1750
Clementi	1752-1832
Mozart	1756-1791
Beethoven	1770-1827
Cramer	1771-1858
Czerny	1791-1857
Thalberg	1812-1871
Liszt	1811-1886
Rubinstein	1829-1900

This narrative would be incomplete without some reference to the automatic pianoforte players, which have recently become so popular. Their development has been very rapid, and the high pitch of efficiency to which they have been brought, in a short space of time, is remarkable.

The idea of providing some mechanical means of controlling a keyboard is an old one. There is a



RUBINSTEIN



CHOPIN'S BROADWOOD PIANOFORTE
USED AT HIS PUBLIC PERFORMANCES IN LONDON

record of a patent taken out in the year A.D. 1694, by George Joyce and Peter East, for "A certaine instrument which being applied to clocks, organs, & any other key instrument, as harpsichords, virginalls, or the like, will cause the same to chime, or play any manner of tune, air, or notes, plain or p'forme a consort, and is alterable to any tune or air in halfe an hour by any person (tho' noe master of musick), without changing the instrument."



BROADWOOD PIANOFORTE PARIS EXHIBITION, 1900

Here we have the suggestion of a mechanically controlled keyboard.

In the year 1731, Justinian Morse invented "A new organ with either the open diapazon or the principal in the front, with one or more sets of keys, the bellows to go with either the feet or the hands, by which any person, tho' unskilled in musick, may be taught in an hour's time to play with great exactness & with their proper graces, either single or double, with preludes & interludes, all psalm tunes, fuges, volunteries, & anthems that are usually sung in churches or chappells, or any other musick tho never so difficult, or what length or compass soever, and that by this invention a fuller thorough bass may be play'd than can possibly be performed by the hands or fingers alone on the comon keys; & this is performed entirely without rowls or barrels, & in a third part of the room, the musick being prickt on both sides of leaves or half-inch wainscot, eight or ten psalm tunes being conteined on a board about the size of a large sheet of paper, & may be worked by clockwork, jack, or winch, & is made after a new method to play louder or softer by a division on the sound board."

The latter patent refers, it is true, to the pipe organ, but the idea of using music "prickt on boards" seems to anticipate the modern paper music roll. In 1847 Alexander Bain patented for this purpose, the use of a moving, perforated sheet of paper, the perforations corresponding to the notes to be played.

It is, therefore, remarkable that the mechanical piano-player did not become a practical appliance

much earlier than was the case. It is probable that the cause of this delay was the prejudice, which still exists, against the mechanical player, due to the monotonous character of all the older forms of musical machinery, together with the imperfection of the earlier attempts at a solution of the problem.

The modern mechanical piano-player is a piece of mechanism which, automatically, produces music upon a pianoforte, as it is controlled by a moving sheet of perforated paper.

Many ingenious forms of apparatus, actuated in various ways, have been devised for this purpose. The now-prevailing type is pneumatic, and great attention is paid to providing the performer with means of controlling, in every conceivable way, the music which is produced. In this feature lies the great difference between the modern piano-player and all the old carillon machines, barrel organs, orchestrions, etc., the effect of which was always, in the highest degree, mechanical.

The best piano-players allow of intelligent control, by the performer, of almost every feature of the music, leaving, as the function of the machine, only the production of the proper notes in their correct sequence.

The provision and perfecting of this control has enabled the piano-player to win its way into popular favour, and, although its performances cannot replace those of the accomplished pianist, it has its own proper sphere of usefulness. Piano-players were, at first, made as separate pieces of apparatus, but the tendency is now to provide an internal mechanism, contained within the body of the pianoforte, which can then be played upon at will, either in the usual manner by means of the keyboard, or as an automatic instrument.

Such a pianoforte may render excellent service, by enabling the amateur to become acquainted with works which, without its aid, would be far beyond his powers of interpretation, and even to become familiar with the renderings and expression preferred by the greatest executants.

When thus used, the modern mechanical instrument serves both to widen popular musical knowledge, and to improve the general standard of technique and expression.



GRAND PIANOFORTE BY JOHN BROADWOOD AND SONS LIMITED
THE DECORATION IN LOUIS XVI. STYLE
DESIGNED BY C. C. ALLOM

Forthcoming Books

The Values of Old English Silver and Sheffield Plate

APART from *Auction Sale Prices* there is no book from which information can be gathered as to the present value of old English silver and Sheffield plate. The work, therefore, which Messrs. Bemrose & Sons Ltd., have in the press entitled, *The Values of Old English Silver and Sheffield Plate*, by J. W. Caldicott, should, if produced in the manner described in the prospectus, prove of immense value to the collector. It will be edited by that well-known authority, J. Starkie Gardner, F.S.A., whose writings have frequently appeared in the pages of THE CONNOISSEUR, and will treat of silver from the 15th to the 19th centuries. There will be 3,000 selected auction sale records; 1,600 separate valuations; 660 articles; and it will be illustrated with 90 collotype plates. A prospectus will be sent to all who care to apply to the publishers.

More about the Pre-Raphaelites

AN important new work on Art by W. Holman Hunt is announced for early publication by Messrs. Macmillan. It is entitled *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, and it will be illustrated with forty photogravure plates and many other full-page illustrations. Mr. Holman Hunt says in his preface:—"I must rely simply upon the charm of my theme when treating of men who were searching out a new perfection in life, and lovingly teaching it to others. The manner in which our particular views were conceived, and the order in which our coadjutors came together, the qualifications and character of each, our consultations and our resolves, will scarcely be intelligible until the conditions are understood in which young artists found themselves a few years before the middle of the nineteenth century, when the future members of the Pre-Raphaelite movement were boy students. The system of apprenticeship under which was produced all the great art of past ages had died out in the early days of the century, perhaps as an inevitable sequence of the establishment of art academics. Serious penalties, not generally considered, followed the change. A student received, indeed, valuable advice from the visitors in the schools as to the accuracy of the studies he made in prosaic imitation; but the constant paternal guidance of the master training the inventive faculties of a particular pupil ceased to exist, and the latter could no longer see the original work of the master in all its stages any more than the master could follow the student in his daily ambitious efforts. We, as students, no doubt lost much good belonging to the old tradition as it would have been carried out by an altogether wise and good director, but we escaped what would have been fatal evils had the master been wanting in wisdom. When Millais and I compared notes in after life, we found that each of us had mainly depended for our painting practice upon passing example and the advice of fellow-students more advanced than ourselves. Our unguided position had compensating advantages; the necessity of proving any new suggestion established in us the habit of daring judgement, which we exercised on questions more important than those of technique alone, and our previous study of the great masters prevented our enquiries from having the taint of ignorant presumption."

In the Name of the Bodleian

IN Mr. Augustine Birrell's new book announced by Mr. Elliot Stock will be found an appreciation of Locker Lampson, entitled "A Connoisseur," in which some interesting personal details of that eminent collector's life and pursuits will appear. The title of the volume of essays will be, *In the Name of the Bodleian, and other Essays.*

A Book for a Rainy Day (Methuen & Co.)

A good old book, much quoted by writers on London, is about to appear in a modern dress. This is John Thomas Smith's *Book for a Rainy Day, or Recollections of Events in the Last Sixty-Six Years* (1766-1832). The editor, Mr. Wilfrid Whitten, has treated Smith's book in the spirit of its cheerful title, and, besides a biographical introduction, has written many notes which aim to supplement as well as elucidate much of Smith's gossip about London and the art world of a hundred years ago. This edition is illustrated and is limited to 600 copies.

Lowestoft China By W. W. R. Spelman

MESSRS. JARROLD & SONS, Norwich, announce the early issue of a peculiarly interesting volume, written by one who has had greater opportunity, perhaps, of studying what real Lowestoft china is, than anyone, inasmuch as he is in possession of by far the most important part of the fragments discovered in 1903-4, on the

site of the original factory at Lowestoft. The book is replete with 58 plates, illustrating about 250 items of this most interesting discovery, showing specimens of the clay itself, specimens of the moulds, specimens in the clay, specimens in the biscuit, specimens decorated but unglazed, and finally specimens completed. With these important data the author has been enabled by careful study and comparison to elucidate much of the mystery which has enveloped this interesting subject. The work is further illustrated by 39 plates of specimens in the author's collection, of which 26 are executed in colours.

Longton Hall Porcelain

An important work entitled *Longton Hall Porcelain*, being further information relating to this interesting fabrique, from the pen of Mr. William Bemrose, F.S.A., author of *Bow, Chelsea, and Derby Porcelain*, etc., will be shortly issued by Messrs. Bemrose & Sons, Ltd. It will be illustrated with 27 coloured and about 21 collotype plates, besides numerous text illustrations. A prospectus will be sent on application.

Architectural Works

Several works on Architecture are announced for publication this autumn by Messrs. Macmillan & Co. They include *Studies in Architecture*, by Reginald Blomfield, M.A., A.R.A.; *Character of Renaissance Architecture*, by Charles Herbert Moore, Ph.D., Harvard University, being a discussion of the structural and artistic character of Renaissance Architecture, with a brief preliminary consideration of the meaning of the Renaissance movement (1420-1600); *The Sanctuary of the Madonna di Vico*; *The Pantheon of Charles Emmanuel I. of Savoy*, by L. Melano Rossi; and *The Ancient Ruins of Rhodesia*, by D. Randall-MacIver, author of *Libyan Notes*.

Gleanings from Venetian History

Gleanings from Venetian History is the title of a work from the pen of Mr. F. Marion Crawford, which Messrs. Macmillan & Co. are shortly issuing. Its value will be greatly enhanced by the inclusion of thirty photogravure plates after drawings by Joseph Pennell, and two hundred illustrations in the text by the same artist. Mr. Crawford says of the subject of his new work:—"Venice is the most personal of all cities in the world, the most feminine, the most comparable to a woman, the least dependent for her individuality upon her inhabitants, ancient or modern. What would Rome be without the memory of the Cæsars? What would Paris be without the Parisians? The imagination can hardly picture a Venice different from her present self at any time in her history. In the still canals the gorgeous palaces continually gaze down upon their own reflected images with calm satisfaction, and look with calm indifference upon the changing generations of men and women that glide upon the waters. The mists gather upon the mysterious lagoons and sink away again before the devouring light, day after day, year after year, century after century; and Venice is always there herself, sleeping or waking, laughing, weeping, dreaming, singing or sighing, living her own life through ages, with an intensely vital personality which time has hardly modified, and is altogether powerless to destroy."

Book Prices Current

The new volume of *Book Prices Current* (*the nineteenth*) will be published immediately by Mr. Elliot Stock. This year's issue will be found notable as containing an unusually large number of scarce and valuable books, as compared with recent years, which have been noteworthy for large sales rather than intrinsically valuable ones.

Emma, Lady Hamilton (A. Constable & Co.)

Emerson in his essay on Beauty has expounded the antique myth or parable of Beauty riding upon a lion. Mr. Walter Sichel's new book exhibits clearly for the first time, and with the combined force derived from old facts (re-interpreted) and new facts (just discovered), the relation in which Lady Hamilton really stood as *inspiratrice* and *animatore* of our great naval hero—the finest-tempered fighting-man England has ever produced. Mr. Sichel is already well-known for his biographies of Bolingbroke and Disraeli. His present work is, primarily, a study of temperament. It shows that Emma's special gift was that of *a medium*, endowed with the faculty of inspiring remarkable men with her own peculiar and infectious enthusiasm. Thus she inspired the painter Romney, Sir William Hamilton, the Neapolitan Court, and, above all, Nelson. The illustrations are as unique as the material. Many of the portraits of Lady Hamilton here given have never been reproduced before. They include four finished sepia studies of Emma, by Romney, a newly discovered Romney portrait of Nelson, and a portrait of Sir William Hamilton hitherto unseen.

The Beautiful Misses Gunning

By Ruth M. Bleackley *

THE two full-length portraits reproduced from old prints of Maria, Countess of Coventry, and Elizabeth, Duchess of Hamilton, are charming impressions of the two beauties.

The original pictures of the young brides, painted by Gavin Hamilton, now hanging at Hamilton Palace in the State Breakfast Room, are as fresh in colouring as the day they were painted, and this is a remarkable fact when so many exquisite portraits by Reynolds, and other masters, have become faded and time-worn. The portrait of Maria is without doubt an excellent likeness, giving as it does a true idea of her stature and grace (she being above the common height), and the slate-coloured cloak is well-chosen to throw up her delicate shell-like complexion; whilst the large liquid brown eyes and dark hair are mirrored in the rich embroidered gown of the same hue, which falls so gracefully round her slender figure.



MARIA, COUNTESS OF COVENTRY

Elizabeth, Duchess of Hamilton, taller even than her sister, as more than one artist demonstrates, is depicted garbed in shimmering white satin, but her rather pale complexion gains the requisite touch of warmth from the brilliant crimson draperies falling loosely from her shoulders. Her hair was rather lighter than Maria's, and contrasted prettily with her grey-blue eyes.

The prints of these two pictures are by McArdell and Faber respectively, and both are exquisite examples of the mezzotinter's art.

Very charming and delicate in colouring are the two miniatures also reproduced, which, together with the prints, belong to Mr. Evelyn J. Fanshawe, of Parsloes, Dagenham, Essex—a great-great-grandson of Lady Coventry.

The miniatures were purchased at the Hamilton Palace sale, and on the backs the name of each fair original is inscribed above a lock of her hair bordered with gold, and bearing out in each case the accuracy of Gavin Hamilton's colouring, whilst the eyes are also brown and blue as before described.



ELIZABETH, DUCHESS OF HAMILTON

* See pp. 158 and 227, Vol. XII., THE CONNOISSEUR.

Mrs. BUTLER
(FANNY KEMBLE)

LADY HARCOURT
(WIFE OF 3rd EARL)

ELIZABETH FOSTER
(DUCHESS OF DEVONSHIRE)

ANNE COPLEY
(LADY MANNERS)

All by Richard Cosway
From "Miniatures," by Dudley Heath



MRS. BUTLER
(FANNY KEMBLE)
BY RICHARD COSWAY



LADY HARCOURT,
WIFE OF 3RD EARL
BY RICHARD COSWAY



ELIZABETH FOSTER,
DUCHESS OF DEVONSHIRE
BY RICHARD COSWAY



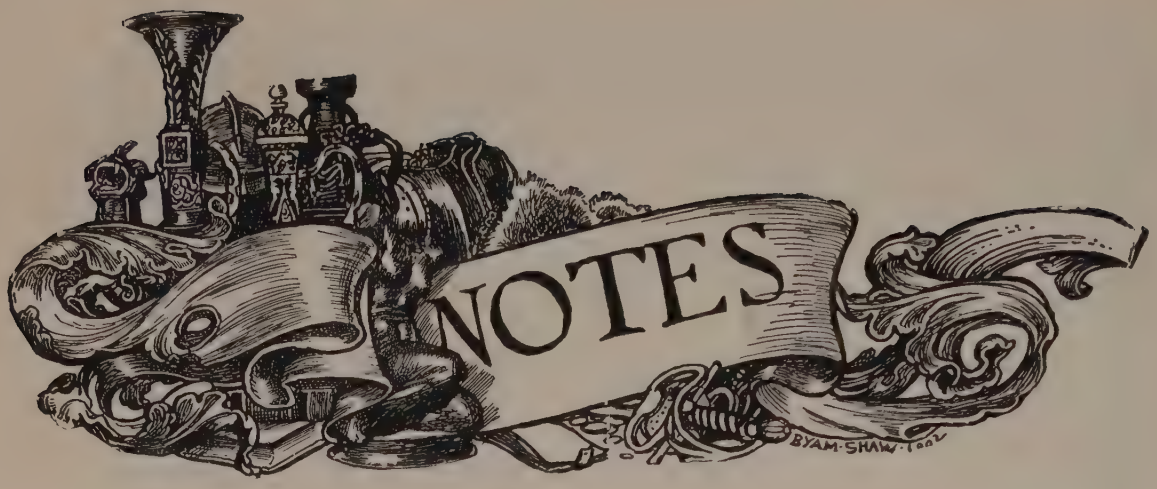
ANNE COPLEY, LADY MANNERS
BY RICHARD COSWAY



ELIZABETH, DUCHESS OF HAMILTON AND BRANDON, ETC.
ENGRAVED BY J. FABER, AFTER GA. HAMILTON

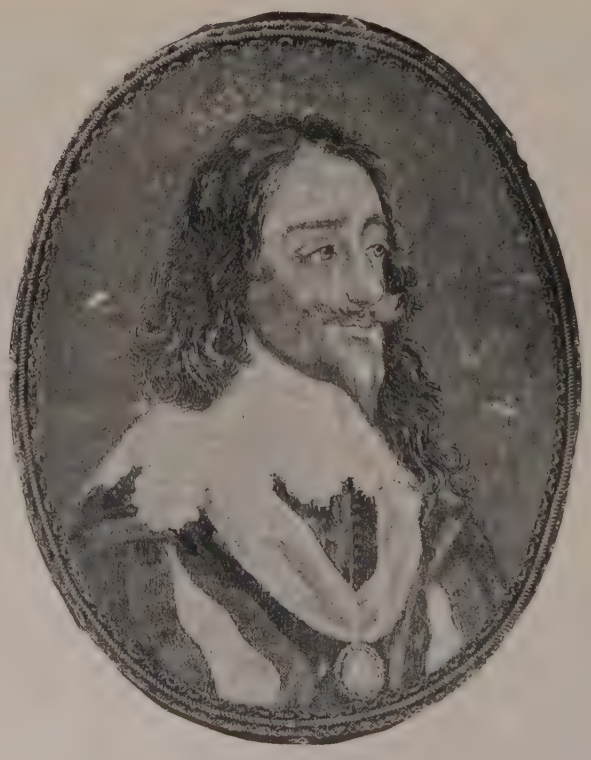


MARIA, COUNTESS OF COVENTRY
ENGRAVED BY JAS. McARDELL, AFTER GA. HAMILTON



An Embroidered Miniature Portrait of King Charles I.

It is not at all unusual to meet with needle-wrought panels, caskets, and book-covers of the Stuart period, the designs of which include figures presumably intended to represent royal personages or celebrities of other kinds, but any well-defined resemblance to their supposed originals is in most cases lacking, or is achieved by more or less clumsy and inartistic accentuation of some marked personal characteristics. The embroidered miniature portrait of Charles I. reproduced here is of exceptional interest; it is not only an excellent likeness—undoubtedly contemporary or very nearly so—of the King, but is a beautiful example of skilful stitchery, and in admirable preservation. The miniature is an oval measuring 5 ins. by 4 ins. The foundation material is white satin, but the background, possibly because it exhibited signs of fraying, has been at some time or other washed over with black water-colour, through which the white of the satin shows faintly, producing a greyish appearance.



EMBROIDERED PORTRAIT OF CHARLES I.

The embroidery is executed with very fine loosely twisted silk, in flat "long and short" and "split" stitches, every one of which occupies precisely the right spot to achieve the result aimed at by the worker. The miniature is strongly reminiscent of more than one of Vandyck's portraits of Charles I., but when compared with the actual portraits or their engravings, the similarity is found to be more apparent than real, as it differs widely from any one of them. But it is so identical in every detail, down to the silver wire gimp edging, with the embroidered miniature of the King in the Victoria and Albert Museum, that it seems almost a certainty that the two were worked by the same hand. The Museum miniature is a rather smaller oval, less of the doublet being visible, and, on the whole, it is hardly so successful as a likeness. In the Wallace Collection is another worked miniature of Charles I., entirely unlike the two already described, and smaller.

The original owner of the miniature was Dr. Baldwin Hamey, the younger, who died in 1676, when the miniature passed to his sister, Mrs. Palmer; from the Palmer family it passed to the Gundrys, connections of the Palmers; from them to the Ridouts, of Dean's Lease, Wichampton, and then to Sir George Ridout Bingham, at whose death it was given by his widow to his sister, Mrs. Nathaniel Tryon Still. It was lent by Captain Still to the Stuart Exhibition of 1889, and was sold at Sotheby's in June, 1904. The miniature is now in the collection of Mrs. Head.

Choice Carvings in the "Cathedral of the Peak," Tideswell

THERE are few parish churches that contain such a wealth of ecclesiastical carving as the ancient church of St. John, at Tideswell, Derbyshire. The whole of the bench ends in the chancel are elaborately decorated with figures, those on the south side being in some way connected with the patron Saint of the Church, whilst those on the north are mostly symbolical—and represent purity, victory over sin, etc. Two of the choir stalls possess carved misereres; an illustration of one representing the conflict of the human soul with the powers of evil is here reproduced. In the nave there is also a profusion of modern carving. The Church at Tideswell contains so much of interest to the connoisseur, that it is worth while, when visiting Derbyshire, to devote a day to its inspection. A small hand-book has been prepared by the Vicar, which will be of great help to the visitor in his survey of the Church.



"VICTORY" A BENCH END IN THE CHANCEL, TIDESWELL



"PURITY" A BENCH END IN THE CHANCEL, TIDESWELL



MISERERE TIDESWELL CHURCH



THE CORNFIELD BY JOHN CONSTABLE

The Royal Academy Exhibitors, 1769-1904

THE second volume of *The Royal Academy of Arts*, Algernon Graves, F.S.A., carries on the record from Carroll to Dyer. Like its predecessor, the volume is a monument of painstaking accuracy, and all who are interested in art have reason to feel a lively gratitude to the compiler for the handy form in which he has brought together this treasure-house of information.

The ill-fated George Chambers, whose early death robbed English art of one of its most talented exponents, is represented by only three works; but then, the Academy Selection Committees treated him far more unkindly than his less distinguished son, who has ten contributions recorded.

John Constable, R.A., has 104 exhibits amongst which is only one portrait, a conclusive proof of his dislike for that branch of art which he was compelled to pursue for many years in order to earn bread and cheese. This solitary exhibit is a likeness of his life-long friend, the Rev. John Fisher, and was doubtless shown more as a compliment to the sitter than with a desire to earn fame as a portrait painter. Of his pictures now in the National Gallery, the *Valley Farm* was exhibited in 1835, and the *Cenotaph to the Memory of Sir Joshua Reynolds* in 1836. *The Hay-Wain* was shown in 1821 under the title of *Landscape: Noon;* and *The Cornfield* is almost certainly the *Landscape* No. 225 in the 1826 exhibition, as in the April of that year Constable wrote to Fisher that he had despatched the picture to the Academy. The picture of *The Leaping Horse*, now in the Diploma Gallery of the Royal Academy, is one of the three works in the 1825 exhibition all catalogued under the ambiguous title of "Landscape." The well-known *Salisbury Cathedral from the Meadows* was shown in 1831, and his last work—the partially finished *Arundel Mill and Castle*, was hung after his death in 1836.

John Sell Cotman is a prolific exhibitor between the years 1800 and 1806, after which his record abruptly ceases: the latter date coincides with his return to Norwich. His two sons, John Joseph



SALISBURY CATHEDRAL FROM THE MEADOWS BY JOHN CONSTABLE

and Miles Edmund, whom he bitterly described as being brought up in "the same miserable profession" as himself, both appear in the record, though the latter is only designated by his first Christian name.

Samuel Cousins, R.A., is a much less frequent exhibitor than might have been expected, for of his 309 plates recorded in Mr. Graves's catalogue, only 35 appear here, which makes an average of less than one a year.

George Cruickshank, the humorist, figures on eight occasions. It would, perhaps, have made his identity clearer if he had been described like George du Maurier, as an "illustrator" instead of as a "painter." Of prolific exhibitors, the once fashionable portrait painter, A. E. Chalon, R.A., easily bears the palm with 396 contributions. John Downman, R.A., has 333, and A. Cooper, R.A., 332. As a consistent exhibitor no one surpasses T. Sidney Cooper, R.A., who was represented for seventy-five consecutive years, during which 230 of his works were hung. It is a noteworthy proof of Mr. Graves's accuracy that he gives the names of two pictures not included in the list which the veteran painter appended to his autobiography in 1891; these being *Amongst the Mountains in Cumberland*, exhibited in 1841, and *Mountain Scenery, North Wales*, exhibited in 1849.

Real Lace—A Hint to Collectors

"Dame Fashion," responsible for so many freaks in the way of ladies' dress, has ordained that black lace is "old-looking," so that now-a-days one rarely sees the lovely black Chantilly lace used which was so much prized by our grandmothers and great-grandmothers. Now is the time for the collector, as real black lace can be bought for a mere song. It has only to become fashionable again, and the genuine old stuff will realise big prices.

To-day the industry of fine lace-making has practically died out in France, especially the finer makes of Chantilly, although Caen and Bayeux were responsible for some of the best work which went under the name of Chantilly. Belgium is now the home of its production, which, unfortunately, is not very great, owing to the work being so trying.

To the collector looking for this kind of real lace, a few hints may be useful. It is more difficult to distinguish between the hand-made and the machine work in "black" lace than in "white." A fairly safe test is the edge or purling; in the former the "loops" or "picots" will be found to be part of the lace, but in the imitation this will be found to be sewn on, and can be easily pulled away. With the better imitation this is always the case, especially in the "needle-run," which is the nearest to the genuine pillow-made article; in this the net and design are made on the machine, then the gimp or outlining of the design is run in by hand, hence the term "needle-run" lace—this is not worth collecting. In the commoner makes the loops will often be found to have been cut, owing to the carelessness of the operator in dividing the strips when taken from the loom, settling at once that it is of no value.

The accompanying photograph is of a very good specimen of real old Chantilly, possibly one hundred years old; it was evidently made for exhibition. The design is unique, having almost every flower produced most naturally, the whole looking like a beautiful picture. It is entirely made on the pillow, and must have taken years to complete.



A SPECIMEN OF OLD CHANTILLY LACE

John Hodges Benwell

It is safe to repeat the assertion concerning the "artistic charm peculiar to the eighteenth century." There is no hesitation in recognising the graceful impulses possessed by the gifted painters of that delightful era, nor in realising the sweetness of their artless works. Small share of these halcyon days had been allotted to John Hodges Benwell, the artist whose

rare productions are full of the characteristics of his generation; yet it fell to his lot to bequeath to later collectors several distinctive souvenirs of his day, in later times treasured by persons of taste for the savour of the eighteenth century, which still clings unmistakeably around them. Benwell's fate was to make a vast impression upon the sentimental feelings of his time; while still a sensitive youth of highly stimulating promise, to attract popular appreciation, which has endured to our own day; and, in the budding time of his genius, to be snatched away from the world by consumption when a youth of twenty-one, having already made a mark on the sands of time. Benwell's *A St. James's Beauty*, with its companion *A St. Giles's Beauty*, engraved by F. Bartolozzi, R.A., have already been reproduced in coloured *facsimile* in the pages of The Connoisseur; with the present number will be given another similarly popular example of Benwell's fanciful heads, *The Orange Girl*, a facsimile in colours reproducing his version of the artless wench, whose fortune it was to sell oranges and play-bills to the occupants of pit and gallery at Drury Lane Theatre during the palmy days of the great Siddons, first of leading *tragediennes*.

This promising youth painted several miniatures of singular refinement and undeniable charm, his delicate handling being quite remarkable. He executed and exhibited small oval water-colour drawings in a manner peculiar to his own fancy, uniting his pigments with crayon in a method of his own; works highly appreciated by his contemporaries and much praised and esteemed by his colleagues. It was his fortune to supply subjects which pleased the foremost engravers of his time, and thus his productions were extensively circulated, even in his brief working epoch. His *Children in the Wood* was twice engraved by Sharp, and was widely popular; two scenes illustrating *Robin Gray* were most successful, and, like his other productions, are frequently found printed in colours, and often on satin. His *Cupid Disarmed* and *Cupid's Revenge* are a delightfully spirited pair, engraved by C. Knight. Bartolozzi especially found Benwell's drawings congenial subjects for his accomplished skill as an engraver. The pair of *Beauties* are most superlative of examples of his delicate handling; Sterne's *Maria of Moulines*, *Serena*, and the *Gipsey Fortune-teller* rank high in the appreciation of collectors, and figure amongst the most brilliantly spirited instances of Bartolozzi's special charm as an engraver.

Recent Interesting Issues of Stamps.

Gambia, always a favourite country with the collector, has issued six stamps of odd denominations—5d., 7½d., and 10d., on multiple C.A. paper, and also 1s. 6d., 2s. 6d., and 3s. on the old coloured paper watermarked single C.A. For the three latter values a great demand has sprung up. It appears only a comparatively small number



were printed, and there is every possibility of them becoming good. They are all the same design of the De la Rue type:

Watermark Multiple C.A.

5d., grey and black.
7½d., emerald and red.
10d., brown and red.

Watermark Single C.A.

1/6, green and red *on yellow*.
2/6, violet and red *on yellow*.
3/-, red and green *on yellow*

British South Africa. A very handsome set reflecting great credit on Messrs. Waterlow & Sons has appeared. The official announcement issued by the British South Africa Company reads:—

"The British Association's Visit to Rhodesia. Opening of the Victoria Falls Bridge on the Cape-to-Cairo Railway.

"In connection with the forthcoming visit of the British Association to Rhodesia, the British South Africa Company have issued a special set of



postage stamps, consisting of 1d., 2½d., 5d., 1s., 2s. 6d., and 5s., the design of which represents a magnificent view of the Victoria Falls. This issue will also serve to commemorate the formal opening, during the British Association's visit to the Falls, of the bridge across the Zambesi River, one of the greatest engineering marvels of modern

times, and a most important link in the Cape-to-Cairo Railway."

They are to be issued for a short time only, and are used concurrently with the stamps of the arms type.

NORWAY. In consequence of the dissolution of the union between Norway and Sweden, the three high values, 1, 1.50, and 2 krona stamps, bearing the portrait of King Oscar II., have been withdrawn from circulation, and their place will



shortly be taken by a new issue with the arms of Norway.

In the meantime the postal authorities in Christiania have surcharged new denominations on the old "2 skill 2" issue of 1876, of which they had a number remaining at the Postal Bureau:

Kr. 1·00, in green on 2sk. yellow.
Kr. 1·50, in blue on 2sk. yellow.
Kr. 2·00, in red on 2sk. yellow.

George Crabbe Celebration at Aldeburgh (Suffolk)

A LOCAL committee headed by the Mayor of Aldeburgh arranged three days—September 16th to 18th—for a celebration of the one hundred and fiftieth anniversary of the birth of the Suffolk poet, George Crabbe, who was born in 1754 in Aldeburgh. The date was really December 24th, 1904, but for climatic reasons the festivities were arranged for September. After a public luncheon, Mr. V. B. Redstone read an interesting paper on the history of the ancient Borough of Aldeburgh, and referred to its former extent in Tudor times, and in particular mentioned the activities of the poet's father in suppressing smuggling of lace, silk, and other commodities. M. René Huchon, of Nancy, France, who has made a study of the poet's works, was called on to reply for the guests, and he praised *in extenso* the warm zeal of the Hon. Secretary, to whose initiative the celebration was due —Mr. Charles Ganz, a son of the well-known musical composer. Subsequently the church was visited as well as the Moot Hall—the Corporation Building, an Elizabethan structure—in which a collection of MSS. relics, etc., of the poet were displayed by the kindness of their respective owners. The first editions included a copy of *Inebriety*, 8vo, 1775, lent by the relatives of the late Canon Ainger; *The Library*, 1781, 4to; *The Village*, 1783, 4to; *The Newspaper*, 1785, 4to, and others of the poems.

Of *The Candidate*, 1780 (*Monthly Review*), or of *Wheble's Ladies' Magazine* (*circa* 1772) no examples were shown, in the latter appeared the poet's first poem, *Hope*; but an exquisite engraving taken from the magazine was displayed.

Mr. John Murray, the publisher, sent a collection of unpublished poems in MSS and manuscript sermons; Mr. H. Buxton Forman, C.B., also exhibited his unique MSS. collection, dating back to *The Epistle to Mira*, 1780, *The Epistle from the Devil*, with introduction by *Martinus Scriblerus* of the same date, and other unpublished poems.

Professor Dowden, of Dublin, sent the manuscript poem, *Midnight*. Relics included a tortoiseshell fan belonging to Crabbe's wife, and a bookplate of her father, James Elmy, dated 1760: Guadaloupe; a cocoa-nut drinking-cup mounted in silver, of the same date; the poet's spectacles, geological hammer and branding iron, shoe buckles, two snuff-boxes, one of ivory presented to him by the Duke of Rutland, and another which had passed through the hands of his son, also Bernard Barton, Lucy Barton, Edward Fitz-Gerald, the author of Omar Khayyam, and the grandson, Geo. Crabbe. A new aspect of the poet's influence were translations in Russian and Dutch. Several pictures of ancient Aldeburgh, and portraits of the poet, were shown, notably those by H. W. Pickersgill, R.A., and by Millington, of Trowbridge. Three interesting papers were read, on "Crabbe's Aldeburgh," by M. Huchon; "Crabbe as a botanist," by Mr. Jas. Groves, fellow of the Royal Linnæan Society; and by Mr. Clement Shorter, on "Crabbe's place in literature." In the evening, tableaux arranged by Mr. Ganz, with scenery painted by Mr. R. Andre, depicted scenes from the poet's life and works. On Sunday and Monday, excursions took place to places connected with the poet's life in Suffolk.

The Duke of Rutland, a descendant of Crabbe's patron, had the pictures of his ancestor and his Duchess, the Lady Mary Isabella, specially copied for the celebration, and also sent copies of unpublished poems in the Belvoir albums.

An interesting souvenir of the Celebration has now been published by, and may be obtained of, the Hon. Sec., Mr. Charles Ganz, at Aldeburgh, Suffolk.

Sale of Modern Engravings.

An important sale is announced by Messrs. Puttick & Simpson, which will take place early in November, consisting of the whole of the steel and copper engraved plates, with their copyrights and the entire remaining stock of artists proofs and other states of the works issued by Mr. Arthur Lucas, whose health compels his withdrawal from business.

The stock comprises many of the most important standard works produced during the past thirty years, from old and modern Masters at an outlay of over £90,000, and includes examples of many celebrated artists. Amongst the Old Masters may be mentioned Gainsborough, Reynolds, Romney, Greuze, Rembrandt and Lawrence, and the modern school is represented by Sir J. E. Millais, P.R.A., Marcus Stone, R.A., Briton Riviere, R.A., Frank Dicksee, R.A., and John MacWhirter, R.A.

Catalogues, which are in preparation, may be obtained from either Messrs. Puttick & Simpson, Leicester Square, or Messrs. Moss & Jameson, Chancery Lane.

Cosway Miniatures

The plate of miniatures by Richard Cosway, in the present number of The Connoisseur, is reprinted from Mr. Dudley Heath's book on "Miniatures," published by Messrs. Methuen & Co., to whom we are indebted for the use of the colour blocks.

Crouch Ware

With reference to the article on Crouch Ware, which appeared in the October number of The Connoisseur, the illustrations on pages 96-102 are reproduced from pieces in the collection of Micah Salt, Esq., of Buxton.

"Trafalgar, 1805"

We have received an artist's proof in colour of "Trafalgar, 1805," after the picture by W. L. Wyllie, R.A., published by the Avenue Press, as a contribution in honour of the Nelson Centenary. The reproduction, which has been personally superintended by Mr. Wyllie, is a striking and accurate representation of the original picture, and the artist and publishers are to be congratulated upon its appearance. Its publication at the time of the Nelson Centenary should insure its success.

W. W. Ryland's Engravings

To the Editor, The Connoisseur

Dear Sir,

In criticising my list of William Wynne Ryland's Engravings, Prof. Dr. Hans Singer is perfectly correct in not regarding it as a descriptive catalogue, for the Editor of the book in which it appeared merely desired the abbreviated form I gave him. The only merit I may claim for the work is that in nearly every instance I have named actual impressions which I have seen.

Although I should have welcomed the discovery of plates I had omitted, it seems to me that any embellishments are merely superfluous unless complete and convincing.

The five plates—mostly incorrectly named—which Prof. Singer says I have omitted, are to be found (as he does not appear to be aware) in the book entitled "A Collection of Prints in imitation of Drawings," edited by Charles Rogers, 1778, which I mention in my list of book illustrations. There are fifty-two others in the same work which with equal justice I might be charged as neglecting. None of these are Line Engravings. Since I did not trust to Leblanc I was correct in speaking of the View de Fronville, not Trouville as Prof. Singer prefers to describe it, as reference to the prints will show.

Again, the print of Lady Nurcham, which should read Lady Nuneham, was not included in my list, as Ryland did not engrave it, but was only the Publisher. Also Prof. Singer in speaking of Ryland's movements seems to have confused business and private addresses.

At the same time the Partnership with Bryer existed at 27, Cornhill, Stafford Row, Pimlico, was his private residence, 1767 to 1771. After the Bankruptcy, and in 1772, he was living privately at Queen's Road, Knightsbridge, and in 1773 at North End Road near Hammersmith turnpike.

It was from another home again in Knightsbridge that he eventually fled on April 1st, 1783, after the discovery of the forgery. Prof. Singer makes no note of such distinctions.

All students of Chaloner Smith will endorse Prof. Singer's suggestions with regard to the compiling of a print catalogue, but I should like to add as principle No. 5, always verify your references, and particularly in the case of Leblanc.

Yours truly,

(Mrs.) Ruth M. Bleackley.

Books Received

Pisanello, by G. F. Hill, M.A. (Duckworth & Co.) 7s. 6d. net.

Sir Joshua Reynolds, by Wm. B. Boulton, 7s. 6d. net; *Old Oak Furniture*, by Fred. Roe, 10s. 6d. net; *John Everett Millais*, by John Guille Millais, 7s. 6d. net; *Jewellery* ("Little Books on Art Series"), by Cyril Davenport, 2s. 6d. net. (Methuen & Co.)

The Lace Book, by N. Hudson Moore. (Chapman & Hall.) 21s. net.

The Beautiful Birthday Book. (A. & C. Black.) 7s. 6d. net.

Handbook of English Antiquities, by G. Clinch. (L. Upcott Gill.) 6s. 6d. net.

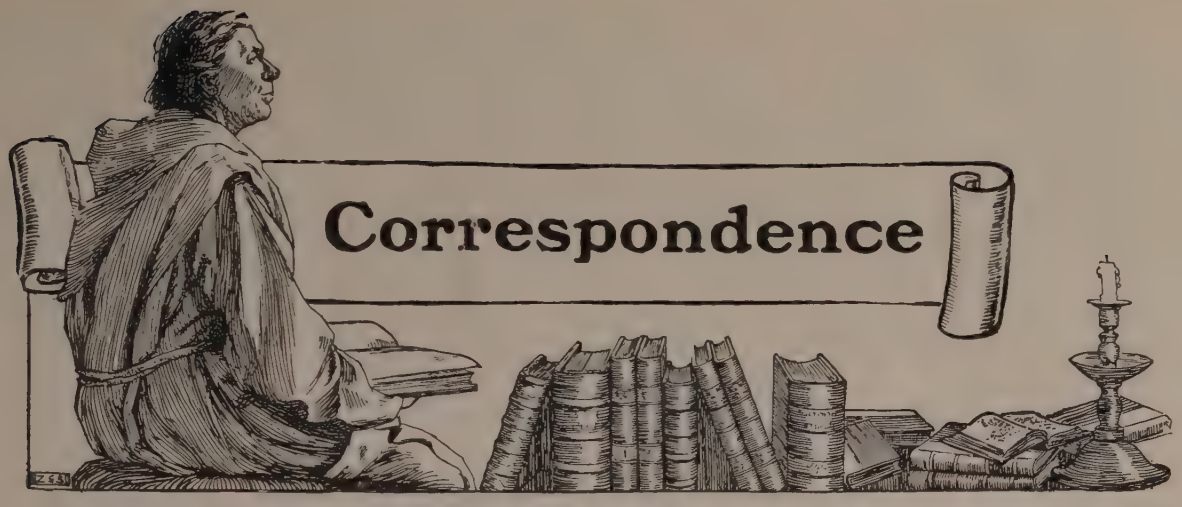
Fine Prints (New and Enlarged Edition), by F. Wedmore. 7s. 6d. net.

The Coin Collector (New and Enlarged Edition), by W. C. Hazlitt, 7s. 6d. net; *Old Violins*, by the Rev. H. R. Haweis, 7s. 6d. net. (John Grant.)

Decoration of Leather, by Maude Nathan. (A. Constable & Co.) 7s. 6d. net.

Seven Angels of the Renascence, by Sir Wyke Bayliss, K.B., F.S.A. (Sir Isaac Pitman & Sons, Ltd.) 10s. 6d. net.

Dante Gabriel Rossetti, by Ernest Radford, 3s. 6d. net; *Puvis de Chavannes*, by Arsene Alexandre, 3s. 6d. net; *Drawings of J. M. Swan, R.A.*, by A. L. Baldry, 7s. 6d. net; *Drawings of Rossetti*, by T. Martin Wood, 7s. 6d. net. (Geo. Newnes, Ltd.)



Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Engravings

Colour Prints, "Looking Out" and "Looking In," after Richard Westall.—5,023 (Wenhurst).—If in good condition the pair should realise about 25s. to 30s.

Colour Prints, "The Woodman's Repast," "The Woodman's Labour."—5,088 (Dunstable).—These would only realise about £3 or £4 each at the outside.

"Cupid Disarmed by the Graces" and "Cupid's Revenge," after Angelica Kauffman, by G. Scorodomoff.—6,020 (Saffron Walden).—If genuine and printed in colours these should fetch £6 to £8 the pair.

"Didon," after Cipriani, by Bartolozzi.—4,984 (Bedford Park).—This is only worth about 15s. The other prints you describe should fetch a pound or two apiece.

Engravings after Teniers, Van Dyck.—5,137 (Bath).—The two prints you describe are not of great value, a few shillings each. The subject after Van Dyck is probably a portrait of the painter himself.

"Morning," by Hogarth.—5,142 (Kingston).—This and the other engravings you describe are not in demand at the present time, and their value is very small.

"Mrs. Siddons as the Tragic Muse," after Sir Joshua Reynolds, by Francis Haward.—6,021 (Kingston-on-Thames).—This plate has been reprinted several times. Genuine old prints are worth from £2 to £10, according to impression.

"Shooting," after Geo. Stubbs, by W. Woollett.—5,786 (Hull).—This is probably one of a set of four, and alone is not worth more than about 30s. to £2.

Sporting Prints.—5,648 (Hebden Bridge).—The two prints you describe probably belong to a series. Apart from this they will not be worth more than £2 apiece.

Steel Engraving.—5,155 (Uttoxeter).—Your print of *The Waterloo Banquet at Apsley House* is worth about £1.

"The Holy Family," after Andrew de Sarto, etc.—5,858 (Hulme).—Your four prints are all of quite trifling value.

"The Last Supper," after Leonardo da Vinci.—4,835 (Chester).—There are so many states of this engraving, differing materially in value, that it is impossible to give an accurate opinion upon it without seeing the impression. The three sepia engravings by Bartolozzi are probably worth £3 or £4 apiece. The set of sixteen India proofs of Turner's *Yorkshire* should fetch from 12s. to 15s. apiece. The engraving of *Oxford*, by Goodhall, after Turner, and *The Grand Canal, Venice*, about 50s. each. *The Shipwreck*, by Burnet, after Turner, £3 to £5; proof before letters of *The Old Temeraire*, £5 or £6. The pair of open letter proofs, *Hastings* and *Dover*, after Turner, £6 to £8.

"The Poacher," after George Morland, by S. W. Reynolds.—5,074 (Penryn).—If in good state the value of this colour print is about £5 or £6.

Lace

Limerick.—6,179 (Ipswich).—This kind of lace is of no interest to collectors. The intrinsic value of the two pieces sent for examination is about £4 and 50s. respectively.

Old Mechlin.—6,180 (Prague).—The half a pair of lappets, which you possess, is eighteenth century Mechlin lace. If in good condition it would realise about £4 in this country, but it is impossible to tell if it is discoloured or much worn, etc., from a photograph.

Old Furniture and Woodwork

Mahogany Sideboard.—5,991 (Mullingar).—Your photograph shows a sideboard of the early part of the nineteenth century. Although time will probably make furniture of this period more valuable, at present it is worth less than 10 gns.

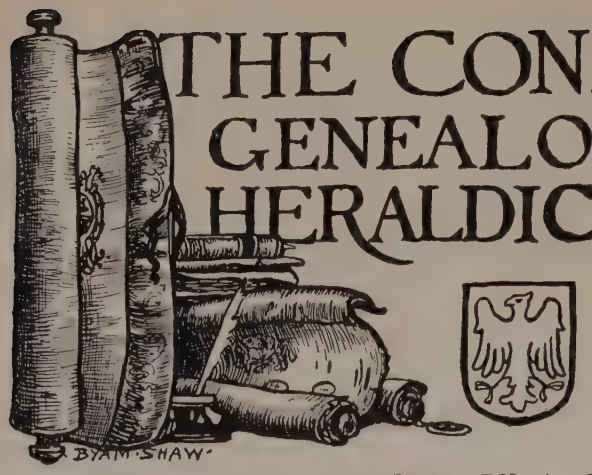
Old English Chairs.—6,078 (Prestwich).—The chairs shown in your photograph are old English, about the middle of the eighteenth century, usually described as Chippendale. The value of the six small and one arm-chair should be about 40 gns.

Pottery and Porcelain

King of Prussia Mug.—5,380 (Leominster).—These mugs were produced at Worcester in 1757, and illustrate the wonderful state of perfection to which the art of transferring printed impressions from copper-plates on to pottery was brought by Robert Hancock at that time. Thomas Carlyle in his *History of Frederick the Great* gives a graphic description of one of these King of Prussia mugs. Your specimen seems to be very fine, and should be worth about £7 10s. The value of your Worcester tea-set depends upon whether it belongs to the Dr. Wall or the Chamberlain period. If the former, probably about £25 to £30, but we should advise you to send a piece for our expert's inspection.

Oriental Vase, etc.—5,982 (Churchdown).—From the photograph, your vase is evidently Chinese, but it is impossible to tell the period without handling the paste. The two willow-pattern plates were probably made by Turner, of Caughley. Value about 12s. to 15s. We are unable to identify the colour print from your photograph. It is manifestly an early Victorian portrait, but in the absence of an inscription we must see the print to value.

(*Continued in Advertisement pages.*)



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents
Heraldic Department

357 (Bath).—Sir William Temple, Knt., was a man of considerable distinction in the reign of Elizabeth, being much esteemed for his great learning and ability. Upon the tragical death of the unfortunate Earl of Essex, to whom he had been secretary, he went over to Ireland and was appointed Provost of Trinity College, Dublin, which university he represented in the Parliament of 1613. He was knighted by the Lord Deputy St. John, and appointed one of the Masters in Chancery in 1622. By his wife, Martha, daughter of Robert Harrison, he had two sons, the elder of whom, John, rose to great eminence, and filled, for a long series of years, high and confidential offices in the Government of Ireland.

361 (London).—"Vivre" was an ancient heraldic term denoting a Barrulet or Cotise Dancettee, but is now never used.

368 (Harrogate).—Charles, Viscount Cranborne, never succeeded to the Earldom of Salisbury, as he died during the life-time of his father, William, second Earl of Salisbury, in 1659. By his marriage with Diana, daughter and co-heir of James, Earl of Dirleton, he had seven sons and five daughters.

381 (Manchester).—Lady Fairfax, who distinguished herself by her celebrated interruption of the trial of Charles I., was a daughter of the famous Sir Horatio Vere, and married Thomas, Lord Fairfax, the Parliamentary Commander, by whom she had an only daughter and child Mary, who married George Villiers, second Duke of Buckingham.

388 (Chicago).—Milton, the poet, was of respectable lineage, his ancestors having long resided at Milton, near Thame, in Oxfordshire. John Milton, his father, was a good classical scholar and an accomplished musician, but, in consequence of his having been disinherited by his father, who was Ranger of the Forest of Shotover, he was obliged to earn his living in London as a scrivener. Sarah Castor, the poet's mother, was also of good family, and by her marriage with John Milton had two sons and one daughter, viz., John, who was born December 9th, 1608, at "The Spread Eagle," in Bread Street, where the family resided; Christopher, afterwards a judge; and Anne, who married, first, Edward Phillips, Secondary at the Crown Office, and, secondly, a Mr. Agar. The poet married three times, but it was only by his first wife, Mary, who was a daughter of Richard Powell, of Forest Hill, a magistrate of the county of Oxford, that he had issue, namely, Anne, Mary, and Deborah. His second wife, who died shortly after the marriage, was a daughter of a Captain Woodcock, and his third wife, Elizabeth Minshull, to whom he was married in 1664, came of a respectable Cheshire family, and was closely related to Dr. Paget, Milton's great friend. The youngest and last surviving daughter, Deborah, married a Spitalfield weaver, and one of her daughters eventually kept a small chandler's shop near Shoreditch Church.

392 (Belfast).—The original documents and pretended Acts of the Parliament held in Ireland by James II. after his abdication do not exist, as it was especially enacted by the Act of 1695 that all these documents were to be destroyed.

393 (Inverness).—Anne, Baroness Sempill, was a daughter of Robert, seventh Lord Sempill, by Anne, his wife, daughter of James, first Lord Mordington, and succeeded to the barony on the death of her brother Francis, the eighth baron, in 1684, without issue. She married Francis Abercromby of Fetterneir, who was afterwards created Baron Glassford for life. The issue of this marriage was five sons. A new charter was obtained by Lady Sempill in 1688, settling the barony upon her issue by her then or any future husband.

398 (Cairo).—The family of Guzman is one of the most historical and illustrious houses in Europe, being the parent stock from which have sprung the Dukes of Medina Sidonia, the Dukes of Medina de Las Torres, the Counts Dukes of Olivares and the Marquesses and Counts of Montijo, Counts of Theba and Grandees of Spain. The Empress Eugenie is a descendant of this family and is not the first of her race who has been called to a throne, as in 1633 Donna Louisa Francesca de Guzman married the King of Portugal, Don John IV. of Braganza.



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AS every lover of music knows there is a vast difference between Orchestral music and the compositions written for any one instrument.

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The Orchestrelle Company,

ÆOLIAN HALL,

135-6-7, New Bond St., London, W.

ANSWERS TO CORRESPONDENTS—*continued.*

Pictures

Old Painted Fans.—6,314 (West Hampstead).—The two allegorical paintings you have submitted for our expert's opinion are considered to be Italian work of the seventeenth century. They are probably painted on skin as you state, but having been removed from the sticks and pasted on boards, they have no longer any intrinsic value as fans. As decorative subjects, the pair should be worth about 10 gns.

Van der Helst.—6,331 (Liverpool).—From the photograph sent your panel painting seems to be a seventeenth century Dutch work in the manner of *Van der Helst.* If a good picture of the time, the value will probably be £25 to £30, but to give a reliable opinion we must see the work.

Pottery and Porcelain

Belleek Ware.—5723 (Stockton Heath).—This is quite modern, since about 1857, and though often of good form, has not yet reached the state of being collected. The cost of a service such as you describe would not be high, as the ware is pretty common and can be bought at a great many places in England and Ireland.

Bristol.—4,715.—The well-dish you describe though marked X is certainly not Bristol of the Collector's kind. It is probably one of the Staffordshire productions, not very saleable. People want something neater and more decorative for cabinets.

Chinese Ginger Jar.—5,868 (Jersey).—We must see this to form an opinion. If old it will be valuable, but it may be a modern Chinese production.

Copper Lustre.—5,851 (Ealing).—Judging from your sketch, your jug does not appear to be of a good period, and would not have any value to a collector.

Etruscan Jug.—5,813 (Brockley).—Your particulars are too vague to afford any reliable basis for an opinion, but we should consider the jug to be modern. If so, it will not have any value to a collector.

Napoleon Relics.—(S. E., Liverpool).—It is difficult to explain the matter you mention. There was, however, only one key, and no doubt that was well authenticated or its history was known to a few people attending the sale. In the case of plates from the palaces it is different. These were numerous enough, and many probably were never used by Napoleon at all.

Spode Vase.—5,583 (Ravenstonedale).—From your discription, you evidently have a Spode Vase of good quality, such as is now sought after by collectors. It is impossible to give a decided opinion without seeing it, but it is probably worth 30/- to 40/-.

Wedgwood "Pie Crust" Dish.—These are not rare. Your specimen would probably fetch about 30/-.

Worcester. — 5,887 (Wellingborough). — The blue and white pieces you describe, with square mark, should belong to the Dr. Wall period of Worcester, and if genuine will be valuable. Send a sample for verification. The Wedgwood dinner service may be worth a few pounds, but from your description it is too late to interest collectors. Send a photograph of the backgammon board.

Worcester, Oriental China, etc.—5,976 (S. Kensington).—Coloured sketches and copies of marks, etc., such as you enclose are of little use in judging old china, as the marks are so easily forged and the Chinese marks are very intricate, the slightest misplacement of any sign often altering the whole construction. It is only by examining and handling the paste that an accurate idea can be gained. Article No. 1 of your description may be old Worcester or Caughley, or on the other hand it may be modern. If the former it will be valuable, but we must see it to give a definite opinion. The mark you reproduce in reference to No. 2 is probably meant for Ta-ming tching-hoa nien tchi, *i.e.*, "made in the Tching-hoa period of the Ming dynasty" (1465-1487), but it must not be relied upon, as most of the pieces so marked are known to be of much later date. The basin, No. 3, bears a mark Ta Thsing Kien Long Nien Tchi, *i.e.*, "made in the period Kien Long of Ta Tsing" 1736-1796. The bronzes, No. 4, purport to be made in the Siouen-te period of the great Ming dynasty 1426-1436. All the articles if genuine according to their marks will be of considerable value, but it depends entirely upon this, and it is useless to attempt to appraise them without inspection.

CONNOISSEUR COLOUR PLATES.

Numerous applications having been received from Subscribers for loose copies of plates appearing in the Connoisseur for framing, the Editor will be pleased to supply copies of most of the subjects at a charge of 8d. each or 6/= per dozen.

Applications to be addressed "Colour Plates Department, The Connoisseur, 95, Temple Chambers, E.C." (accompanied by a remittance in all cases).

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THE BRITISH "Autopiano"



is a Pianoforte of excellent tone, graceful appearance, and of absolute durability. The illustration shows the Autopiano as played with music roll, but for use in the ordinary way the two panels can be closed and no one would think it other than an ordinary Piano. The Autopiano is the first complete Piano, as it also enables those who have not studied Piano-playing to perform the most difficult music in a natural and most artistic manner, with the same human expression and perfect technique as the most famous pianists.

Although the new instrument combines the unrivalled qualities of the well-known Ideal Triumph Piano Player with those of the Arthur Allison Pianoforte, which has recently been developed to such a degree that it justly deserves the title "The Greatest English Pianoforte," it costs but little more than an ordinary high grade Piano.

Price 75 guineas, cash or instalments.

Ordinary Pianos received in exchange. Enormous Music Roll Library, containing all the best and latest compositions.

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No Clumsy Cabinet!

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The plates will be sent out in priority of application commencing the 15th November, 1905.

ANSWERS TO CORRESPONDENTS—*continued.*

Old Furniture and Woodwork

Cedar Chest.—5,492 (Kingsbridge).—The old cedar-wood chest of the Stuart period, of which you send rubbing from the front, is very interesting and doubtless a genuine piece. Such a chest in those days would be used for the safe keeping of any valuables, not necessarily clothing alone. It is not likely that it was abandoned on the battle-field, but it is simply part of the furnishing of every gentleman's house of that period. It might possibly have been the property of some gentleman connected with, say, the Russian Embassy. We can give no other reason for the two-headed eagle.

Chippendale Chairs.—5,569 (Bognor).—Your photograph shows two exceedingly beautiful chairs, although we cannot of course give a decisive opinion without seeing them; we think they may be fairly described as Chippendale. The carving is very delicate and typically Chippendale, and they evince distinct traces of the Chinese influence. They might easily be worth 100 guineas the pair, but we cannot bind ourselves to valuations from photographs, as they are often misleading. It would certainly be worth your while to allow our expert to inspect the originals. A complete set of this nature would have immense value.

Oak Chair.—5,553 (King's Heath).—This is an ecclesiastical chair of the 17th century. Value about 10 guineas.

Stamps

Antipodes.—6,477 (Kensington).—We understand that very shortly the stamps of Australia will all bear the portrait of the King. This will dispense with the swan of West Australia and the beautiful picture stamps of Tasmania and New Zealand.

Azores.—6,406 (Brighton).—In 1892 the stamps of Azores were withdrawn, and a set for the various administrative districts of these islands appeared, viz.: Angra, Horta and Ponta Delgada. However, in 1898, during the Vasco da Gama celebrations a commemorative series inscribed "Açores" appeared, and were used indiscriminately, as before, for a short time.

Black 1d., 1840.—6,178 (Bournemouth).—These stamps used are worth from 3d. to 1s., according to condition.

Cyprus.—6,448 (Hastings).—You will find Cyprus a very pretty country to collect and to specialize in. Some of the varieties, as you say, are expensive, but we have no doubt they will still further advance shortly. There are very few of them about.

Europe.—6,410 (W. Hampstead).—The surcharge "1493 to 1893" and Russian inscription on the Montenegro stamps commemorates the fourth centenary of the introduction of printing into that country. The price of the complete set of seven values is 3s. 6d.

Norway.—6,421 (Hampstead).—Norway is an excellent country to specialize and study. All the stamps are comparatively cheap, and they should shortly rise in price. With careful research it is surprising what a splendid range of shades, etc., this somewhat neglected country affords.

Query.—5,006 (Manchester).—"Ultramar" at the top designates Cuba.

Query.—6,463 (Sheffield).—The set surcharged "V.R.I." in a circle inscribed "Sexagenary, 1897," on the Leeward Island stamps, was issued to commemorate the Diamond Jubilee.

Specialist.—4,115 (Beckenham).—Start on a small stamp-issuing country if you desire to specialise, like Malta, Cyprus, Bermuda, or Dominica. It is unwise to try too big a country at first, and also do not on any account neglect your "general" collection.

Surcharge "G.F.B."—6,427 (Croydon).—The surcharge "G.F.B." on the Tonga stamps are the initials of the words "Gaue Faka Buleaga," which, being interpreted, means "On Government Service." The portrait on the 1897 set is the King, Jioaji Tubou, or, as we should say in plain English, George the Second.

Watermarks.—5,134 (Kensington).—The single C.A. watermark of the Colonial stamps is being superseded by the multiple watermark CA as quickly as possible.

BROADWOOD'S NEW SYSTEM.

"The Times" Principle of

"Deferred Payments"

with

Further Great Advantages

APPLIED TO

BROADWOOD PIANOS.

By Appointment.



JOHN BROADWOOD & SONS, Ltd.,

Conduit Street, Bond Street, London, W.

List No. 79B.

CONTENTS.

SECTION I.

PAGE

Explanation of Broadwood Surrender Value System - - - - 4, 5

Table showing Payments under Broadwood Surrender Value System - 6

" " Examples of Surrender Value at various periods - 7

Charges for Hire - - - - - - - - - - 8

" Tuning - - - - - - - - - 9

Steel Barless Grand Pianoforte (Evolution of) - - - - - 10, 11

A Few Opinions of the Broadwood Pianofortes - - - - - 12

SECTION II.

Broadwood's Latest Models (No. 8a) - - - - - - - 14

" " " (Nos. 9a and 10) - - - - - 15

" " " (Nos. 15 and 20) - - - - - 16

" " " (No. 21) - - - - - - - 17

" " " (Nos. 1 and 2) - - - - - 18

" " " (Nos. 7 and 3) - - - - - 19

" " " (Nos. 5 and 6) - - - - - 20

SECTION III.

Table showing Advantage of Larger Initial Cash Payment (A) - 22

" " " " " " (B) - 23

" " " " " " (C) - 24

" " " " " " (D) - 25

" " " " " " (E) - 26

" " " " " " (F) - 27

" " " " " " (G) - 28

" " " " " " (H) - 29

Cash Purchases - - - - - - - - - - 30

How a Pianoforte is Made. By Sir Frederick Bridge, M.V.O., Mus.Doc. 31

"Truth" on Broadwood's Improvement on "The Times" System - - 32

"The Times" Plan of Deferred Payments with the New System of

BROADWOOD SURRENDER VALUE.

SECTION I.

Explanation and Tables showing the ADVANTAGES ACCRUING from the Purchases on "The Times" Plan of Deferred Payments (Three Years) with the New System of Broadwood Surrender Value.

JOHN BROADWOOD & SONS, LTD.,
CONDUIT STREET,
BOND STREET,
LONDON, W.

ST No. 79B.

THE THREE CHIEF REASONS

you may have for availing yourself of

BROADWOOD'S SURRENDER VALUE SYSTEM

are

(i.) You may suffer from a diminution of income.

(ii.) You may wish to go abroad or change your residence and not take your Pianoforte with you.

(iii.) (The most unlikely) You may prefer some other make of Pianoforte.

BROADWOODS take the risk of all this.

The principle of **SURRENDER VALUE** is **SIMPLICITY** itself, and no one need now be without a Broadwood Pianoforte, for the principle removes all risk from the purchaser. Suppose you buy a **BOUDOIR UPRIGHT PIANOFORTE (No. 8a)** at 42 Guineas on the Broadwood Surrender Value System, and from some cause you desire to return the Pianoforte at the end of the first year: On this system Broadwoods will take back the Piano, and

send you a cheque for £5 14s.

being the difference between 12 monthly instalments of 24s. 6d. = £14 14s., and 12 months' hire at 15s. per month = £9. (*See* p. 8.)

Or if you desire to surrender a No. 1 (Quarter Grand) at the end of the second year, you would be entitled to a cheque for £31 10s., being the difference between

	£	s.	d.
24 monthly instalments at £3 1s. 3d. - - - -	73	10	0
24 months' hire at £1 15s. - - - - - -	42	0	0
	£31	10	0

Buying a Pianoforte on the Broadwood Surrender Value System

means if you wish to return the instrument before the completion of the term of purchase you incur no risk whatever, as the payments are made in advance, and, the price being above the ordinary charge for monthly hire, there is therefore always an amount to be refunded should you exercise the option of SURRENDER VALUE.

A Broadwood Piano

FOR 5/8 A WEEK

is a perfect instrument.

A Piano for every Home. Every home needs a Pianoforte, for every mother and every father delights in bringing up children to love the best music.

Those who do not already own a BROADWOOD, or wish to purchase another, have now the opportunity of obtaining one on the simplest and easiest terms.

Pocket-Money and Pianofortes. Many people will now find that, much to their surprise, they are able on the new BROADWOOD System to buy a piano without entrenching on their house-keeping or pocket-money. Reference to pages 6 and 7 will demonstrate this fact.

A Piano for 5/8 a week. When one thinks that a BROADWOOD PIANO can be obtained for 5/8 a week—paid monthly = 24/6—it will be seen that no drawing-room, boudoir, or nursery need be without one.

For Nursery and Boudoir. What better instrument could one require on the New BROADWOOD System of Purchase than the Popular BROADWOOD Boudoir Upright. To obtain this piano, which costs 42 guineas, you pay a monthly instalment of 24/6 for three years, and all the time you have the satisfaction of knowing that you do not forfeit all the payments made on account should you desire to return the instrument.

The Baby Grand for the Drawing Room. No one will regret buying on the new BROADWOOD System the beautiful Quarter Grand (No. 1) which has been played upon by many musical experts, and has given the greatest satisfaction.

This handsome instrument costs only 105 guineas, and can be purchased on the BROADWOOD System ("The Times" plan of three years Deferred Payments with BROADWOOD SURRENDER VALUE) in 36 payments at £3 1s. 3d. a month. Suppose that circumstances should arise which cause you to desire to give up this instrument, BROADWOODS will take it back at any time, and, as in the previous instances, send you a cheque for the difference between the monthly instalment payments and the hire charge for whatever time the piano has been in your possession, less cost of carriage. (*See* p. 7.)

NO HOME NEED BE WITHOUT A BROADWOOD PIANO.

Mem. (i).—Free delivery within twelve miles of Charing Cross. Beyond this radius, the costs of packing, carriage, and delivery are to be defrayed by the Purchaser. Estimates on application.

Mem. (ii).—Tuning to be done by BROADWOODS or their Agents at lowest prices for the district until the Surrender Value period has expired.

Mem. (iii).—BROADWOODS as well as the Purchaser sign the agreement to carry out the Surrender Value contract.

Mem. (iv).—Should the purchaser on the Three Years System at any time during the first year desire to pay the whole of the instalments due, a discount of 2/- in the £ will be allowed by BROADWOODS on the balance owing at that time; or at any time during the second year a discount of 1/- in the £ will be allowed.

TABLE

showing instalments payable on "The Times" Plan of Deferred Payments (Three Years) with the New System of Broadwood Surrender Value

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases.	Amount by 36 Monthly Instalments.	Amount by 12 Quarterly Instalments.
	Guineas.	£ s. d.	£ s. d.
Boudoir Upright, No. 8a	42	1 4 6	3 13 6
Do. Do. Chippendale Design	45	1 6 3	3 18 9
"Imperial" Upright, No. 9a	60	1 15 0	5 5 0

OVERSTRUNG.

	Guineas.	Amount by 36 Monthly Instalments.	Amount by 12 Quarterly Instalments.
		£ s. d.	£ s. d.
Drawing-Room Upright Grand, No. 10	68	1 19 8	5 19 0
"Royal" Upright Grand, No. 15	75	2 3 9	6 11 3
Drawing-Room Upright Grand, No. 20	85	2 9 7	7 8 9
Steel Barless Upright Grand, No. 21	90	2 12 6	7 17 6

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Amount by 36 Monthly Instalments.	Amount by 12 Quarterly Instalments.
		£ s. d.	£ s. d.
Quarter Grand, No. 1	105	3 1 3	9 3 9
Semi-Grand, No. 2	125	3 12 11	10 18 9

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Amount by 36 Monthly Instalments.	Amount by 12 Quarterly Instalments.
		£ s. d.	£ s. d.
Steel Barless Quarter Grand, No. 7	135	3 18 9	11 16 3
Steel Barless Semi-Grand, No. 3	160	4 13 4	14 0 0
Steel Barless Drawing-Room Grand, No. 5	225	6 11 3	19 13 9
Full-Size Steel Barless Concert Grand, No. 6	400	11 13 4	35 0 0

The principle of "The Times" System of Deferred Payments, combined with the **BROADWOOD SURRENDER VALUE SYSTEM** is applicable to this Table (*vide* page 4).

TABLE

showing Examples of Surrender Value (Broadwood System) at Various Periods.

If the Purchaser, through unforeseen circumstances, desires to discontinue "The Times" System of Deferred Payments and to return the Piano, he will receive a cheque from Messrs. Broadwood for the amount set out in the last column of this Table.

Model	Price	Monthly Instalments	Quarterly Instalments	Amount Paid at end of—		Amount due for Instalments then	Difference Recoverable by Broadwood & Sons
		£ s. d.	£ s. d.	Years.	£ s. d.	£ s. d.	£ s. d.
Boudoir Upright, No. 8a.	52 Guineas.	1 4 6	3 13 6	1	14 14 0	9 0 0	5 14 0
				1½	22 1 0	12 10 0	9 11 0
				2	29 8 0	16 0 0	13 8 0
				2½	36 15 0	22 10 0	14 5 0
"Imperial" Upright, No. 9a.	60 Guineas.	1 15 0	5 5 0	1	21 0 0	15 0 0	6 0 0
				1½	31 10 0	22 10 0	9 0 0
				2	42 0 0	30 0 0	12 0 0
				2½	52 10 0	37 10 0	15 0 0
Upright Grand, No. 15.	75 Guineas.	2 3 9	6 11 3	1	26 5 0	19 15 0	6 9 0
				1½	39 7 6	29 14 0	9 13 6
				2	52 10 0	39 12 0	12 18 0
				2½	65 12 6	49 10 0	16 2 6
Quarter Grand. No. 1.	105 Guineas	3 1 3	9 3 9	1	36 15 0	21 0 0	15 15 0
				1½	55 2 6	31 10 0	23 12 6
				2	73 10 0	52 0 0	21 10 0
				2½	91 17 6	52 10 0	39 7 6

How can Broadwoods afford to do this?

Because Broadwoods possess the most up-to-date Pianoforte Factory ever designed and use only the most perfectly seasoned timber, the finest material, and the most skilled labour which the world can provide, the result being that the length of life of a Broadwood Piano is greater than any other make, and there is consequently a ready sale for their second-hand instruments.

In brief, if you buy a Piano on the Surrender Value System, you have **Broadwood's Guarantee.**

CHARGES FOR HIRE.

UPRIGHT PIANOFORTES

MODEL.	List Price. Guineas.	Per Month. £	s.	d.
No. 8a - - - - -	42	0	15	0
No. 8a – Chippendale Design - -	45	1	0	0
No. 9a - - - - -	60	1	5	0
No. 10 - - - - -	68	1	11	6
No. 15 - - - - -	75	1	13	0
No. 20 - - - - -	85	1	14	6
No. 21 - - - - -	90	1	15	0

HORIZONTAL PIANOFORTES

	Guineas.	£	s.	d.
No. 1 - - - - -	105	1	15	0
No. 2 - - - - -	125	2	12	6
No. 7 - - - - -	135	3	3	0
No. 3 - - - - -	160	3	13	6
No. 5 - - - - -	225	6	6	0
No. 6 - - - - -	400	10	10	0

Hired Pianofortes may be exchanged at any time on payment of incidental expenses.

TUNINGS ARE CHARGED EXTRA.

The attention of customers is called to the fact that all pianos offered for hire are of the latest and most improved models.

TUNING CHARGES.

JOHN BROADWOOD & SONS, LTD., beg to draw attention to their System of Tuning Pianofortes at stated times, as the best means of keeping them in good order, thus ensuring their durability, and also to the fact that all their tuners are thoroughly qualified to attend to any minor derangements in the mechanism.

LONDON DISTRICTS.

	One Pianoforte.	Two Pianofortes.
Four times a year	1 1 0	1 16 0

INNER SUBURBAN DISTRICTS.

	One Pianoforte.	Two Pianofortes.
Four times a year	1 5 0	2 2 0

OUTER SUBURBAN DISTRICTS.

	One Pianoforte.	Two Pianofortes.
Four times a year	1 11 6	2 7 0

COUNTRY DISTRICTS—within two miles of a Railway Station.

	One Pianoforte.	Two Pianofortes.
Four times a year	2 2 0	3 3 0

Beyond two miles from a Railway Station, and for more than Two Pianofortes, terms on application.

JOHN BROADWOOD & SONS, Ltd., Tune Pianos of all Makers, English and Foreign.

It is respectfully pointed out that, as tuning contracts can only be carried on by careful organization and strict punctuality, each visit of a tuner, though he may not be allowed to tune the piano, will be charged for, unless sufficient notice to defer the visit be given by customers.

EVOLUTION OF THE STEEL BARLESS GRAND PIANOFORTES.

Inventor of Pianoforte, 1709.

It is now nearly two centuries since Bartolommeo Cristofori invented the piano-e-forte by adapting to a harpsichord frame of increased strength an ingenious hammer mechanism.

Wooden Frames up to 1821.

For over one hundred years all pianos had wooden frames. In 1808 John Broadwood & Sons proposed iron bars to resist the increasing tension of the strings with which their large grand pianos were strung, and introduced in 1821 the fixed string plate.

Iron Bars, 1827.

The credit for combining the resistance bars and the string plate is due to James Broadwood, who took out a patent for his invention in 1827.

Iron Frames, 1847.

This combination of metal was, nevertheless, still dependent upon the wooden beams beneath the sounding-board of the piano; and a great advance—an advance which was destined to entirely revolutionise pianoforte construction—was introduced by the Broadwood firm in 1847, when the first iron grand piano, sustaining thicker strings than had hitherto been used, was invented and made practically independent of the wooden bracings below the sounding-board.

Tension of Strings, 32 Tons.

Pianos with complete framing of iron straightway came into fashion, and have remained in fashion to the present day. To increase the power and volume of tone, pianos have been from time to time strung with steel wire of greater and greater power, so that the total tension which the iron frame has to sustain has increased from 10 tons or less to 32 tons, and to prevent the collapse of the frame the iron bars or struts have necessarily been increased also.

Chopin's Piano, 1848.

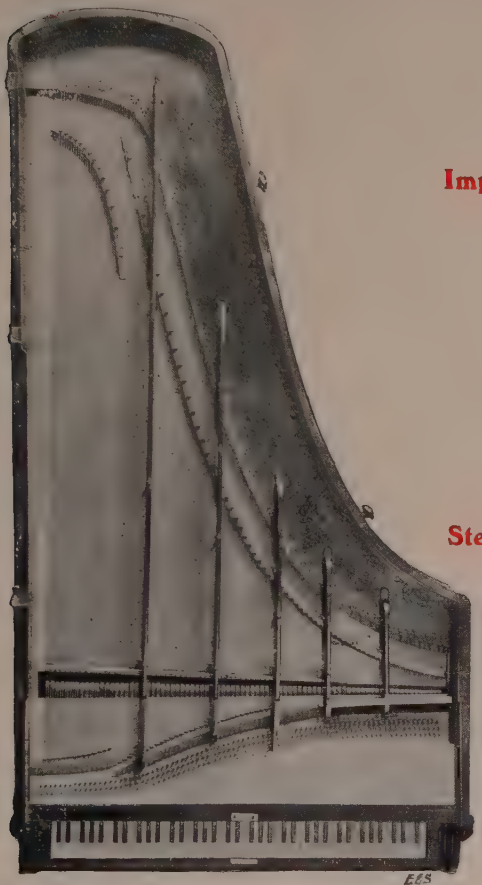
In the grand piano made in 1848 by John Broadwood & Sons for Chopin, there were as many as five heavy iron bars parallel to each other, as may be seen in the instrument which is still preserved at Messrs. Broadwood's showrooms.

Parallel Bars Create a Break in the Scale.

Shortly afterwards, realising that, in the words of Mr. Hermann Smith, "one great trouble in a piano is with the strings that lie on each side of the bars of the iron framing," John Broadwood & Sons reduced the number of the straight resistance bars, and adopted a diagonal bar to abut upon the string plate and meet the strain of the tension where it was most concentrated. When these bars are, as in many models, in the same line as the strings, then one or other of the strings may sound dull and harsh and out of relation in point of quality to the adjacent notes. Other makers avail themselves of other methods of barring; but all, with one accord, have hitherto made their frames as rigid and unyielding as possible.

Modern Barless Method.

The new system of construction is therefore entirely opposed to the then accepted canons of piano-making. Instead of an unyielding frame of cast-iron an elastic but very powerful frame of steel is used, all internal bars are omitted, a free-toned open frame has been substituted for the "grid-iron" casting, and the Barless Grand, illustrated below, is the result.



Copyright] [*Broadwood*

Grand Pianoforte made by Broadwoods for Chopin, and used by him at his Recitals in London in 1848.

Improved production of Tone Quality.

The resilience of the new patent frame has a great influence upon the tone of the pianoforte, and John Broadwood & Sons, as the result of constant experiments carried on during a long period, have perfected a construction which, like so many other great improvements, is a beautiful simplification of design, and at the same time immensely facilitates the production of tone-quality of hitherto unattainable purity and breadth.

Steel Castings.

The development of the new system has become possible only with the latest advances of metallurgical art, for, until quite recently, steel castings such as Messrs. Broadwood now use, and such as are necessary for their purpose, could not be manufactured.

Appreciations.

At the recent International Exhibition at Paris, the Barless Grand was shown in competition against instruments from almost every country. The Jury, recognising its merits, bestowed on the instrument their highest possible recompense — the Grand Prix. On the award being made known, Her Majesty Queen Alexandra commanded a full-sized Barless Grand for Sandringham, and Dohnányi and other distinguished pianists have since used the Barless piano at their recitals.



Copyright] [*Broadwood*

Broadwood Steel Barless Grand Pianoforte.

A FEW OPINIONS OF THE

BROADWOOD PIANOFORTES.



Beethoven.

Beethoven wrote concerning his Broadwood Grand, "I regard it as an altar, on which I shall place the sublimest offerings of my spirit to the divine Apollo."

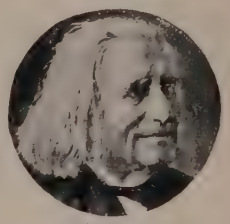


Wagner.

Chopin, when in Great Britain, "preferred the Broadwood pianofortes to any others."

Wagner. "The tone of the Broadwood Pianofortes reminds me of the character of the old Cremona violins."

Hans von Bülow. "I should like to make another tour in England, and on a Broadwood."



Liszt.

Liszt. "Before leaving, LISZT spoke in detail of the Broadwood which he played upon at Westwood House. He said he liked playing on it because it lent itself so well to different shades and *nuances.*" (W. Bache.)

Vladimir de Pachmann. "Many enjoyable hours have been afforded me by your beautiful pianofortes."

Georg Henschel. "Monsieur Paderewski was delighted with your piano on which he played yesterday afternoon."



Hallé.

Chas. Hallé. "I can highly recommend the Broadwood pianofortes, as I have used them in public and private for the last forty-two years, and prefer them to any others."

Clara Schumann. "The Broadwood tone blends best with the violins in chamber music."



Clara Schumann.

Ernst Pauer, late Principal Professor of the Pianoforte at the Royal College of Music, in reference to a semi-grand, wrote: "Many thanks for the beautifully singing and evenly-toned pianoforte. We appreciate it very much indeed."

Sir William Cusins, "Master of the Queen's Musick," wrote, regarding the *first* patent steel grand made: "Let me congratulate you on the superb pianoforte you sent to my concert. The new mechanism is really splendid, and foreign artists in the room bore testimony to the *fine tone.*"



[Elliott & Fry

Ilona Eibenschütz.

Ilona Eibenschütz. "I want to tell you how delighted I am with the pianos I played on at my Recital. I found them very easy to play on, and was much pleased with the quality and fulness of the tone."

Ernst von Dohnányi. "There is no difficulty for me in praising the Broadwood Pianos. Their beautiful tone, their perfect mechanism, are qualities which place them, especially in the new 'Barless' Grands, in the very front rank of all pianos."



[Elliott & Fry

Dohnányi.



Consolo.

Mr. Ernesto Consolo writes: "I have repeatedly had the opportunity of playing your pianos. They are splendid instruments. Their tone is very powerful and extremely rich in colour. I consider them—also from a mechanical point of view—one of the finest specimens of modern workmanship."

Dr. Turpin. "There can be no more pleasant duty than that of selecting that masterpiece of artistic judgment and workmanship—a Broadwood pianoforte."

"The Times," speaking of Mr. Leonard Borwick's appearance at the Broadwood Concert on April 6th, 1905, says: "He is one of the players whose neatness of technique and perfection of tone-gradation are nowhere heard to such advantage as on a Broadwood Piano."

"The Times" Plan of Deferred Payments with the New System of

BROADWOOD SURRENDER VALUE.

SECTION II

Illustrated Particulars of the

Latest Broadwood Pianofortes.

Giving full details of the sizes and chief characteristics of each Instrument.

JOHN BROADWOOD & SONS, LTD.,
CONDUIT STREET,
BOND STREET,
LONDON, W.

LIST No. 79B.

BROADWOOD'S LATEST MODELS.

No. 8a.—Boudoir Upright.



Copyright] *[Broadwood*

IT is claimed for this Pianoforte that it is unequalled by any other instrument of the same size, whether for the refined character of its tone, or for the equality and excellence of its touch.

Owing to the newly-designed Iron Frame and new Scaling this Pianoforte stands in tune exceptionally well.

Complete Iron Frame.
Vertically Strung.
Compass—7 octaves, A to A.
Height, 3 ft. 10 ins.
Width, 4 ft. 7 ins.
Rosewood Case.

Price 42 Guineas.

No. 8a.—Chippendale Design.



Copyright] *[Broadwood*

THE internal construction of this instrument is similar to the No. 8a shown above.

The case, of Chippendale design, renders this Model one of the most artistic Boudoir Upright Pianofortes now before the public.

Complete Iron Frame.
Vertically Strung.
Compass—7 octaves.
Height, 3 ft. 10 ins.
Width, 4 ft. 7 ins.
Rosewood Case.

Price 45 Guineas.

BROADWOOD'S LATEST MODELS.

No. 9a.—Imperial Upright.



Copyright] *[Broadwood*

AMONGST the many varieties of Upright Pianos offered for sale by British and foreign manufacturers, the Broadwood model, if carefully examined, will be found to be superior to any other make at the same price in regard to structural improvements, and more satisfying in tone and touch. As regards durability, no better guarantee can be had than that the experience of the house of Broadwood extends back for nearly 200 years.

Complete Iron Frame.
Vertically Strung.
Compass—7 octaves.
Height, 4 ft. 2 ins.
Width, 4 ft. 11 ins.
Rosewood Case.

Price 60 Guineas.

No. 10.—Drawing-Room Upright Grand.



Copyright] *[Broadwood*

THIS Upright is of superior tone and responsive touch. Its construction is of the strongest and most durable kind.

Complete Iron Frame.
Under Damper Action.
Overstrung Scale.
Compass—7 octaves.
Height, 4 ft. 2 ins.
Width, 4 ft. 11 ins.
Rosewood Case.

Price 68 Guineas.

N.B.—The decoration of the panels of the Broadwood Upright Pianofortes may be varied from time to time.

BROADWOOD'S LATEST MODELS.

No. 15.—Royal Upright Grand.



Copyright] *[Broadwood*

THE "Royal" Upright Grand is a superior overstrung Pianoforte of extra size, and is an admirable substitute for a horizontal instrument where space is an object. The tone is exceptionally rich and powerful, and the touch is very light and responsive.

The case is massive and well designed to suit the large proportions of the instrument, giving it a very imposing appearance.

Overstrung Scale.
Repetition Action.
Under Dampers.
Compass—7 octaves.
Height, 4 ft. 5 ins.
Width, 5 ft.
Rosewood Case.

Price 75 Guineas.

No. 20.—Drawing-Room Upright Grand.



Copyright] *[Broadwood*

A magnificent Upright Pianoforte approximating in tone quality and power to the modern Small Grand.

New Construction.
Complete Iron Frame.
Under Damper Action.
Overstrung Scale.
Compass—7 octaves.
Height, 4 ft. 6 ins.
Width, 5 ft.
Rosewood Case.

Price 85 Guineas.

Cases for all classes of instruments can be made in any wood or to any special design to suit a particular room. Pianofortes in Ebonized and Walnut Cases kept in stock.

BROADWOOD'S LATEST MODELS.

PERFECTION
IN
PIANOFORTE CONSTRUCTION.

No. 21.—Steel Barless Upright Grand.



Copyright] *[Broadwood*

THIS Instrument is an entirely new departure, being a Broadwood Steel Barless Pianoforte in the Upright shape.

The well-known Broadwood Barless Frame, so successful in the Grand models, gives to this Upright Pianoforte a sonority and tone quality never hitherto attained in a vertical case.

The musical characteristics of this instrument are far in advance of the Upright Grand of the usual construction, and it possesses every quality desired by the most exacting musician.

Patent Steel Barless Frame.
Overstrung Scale.
Compass—7¼ octaves, A to C.
Height, 4 ft. 4 ins.
Width, 5 ft. 1 in.
Rosewood Case.

Price 90 Guineas.

BROADWOOD'S LATEST MODELS.

No. 1.—Quarter-Grand.



Copyright] *[Broadwood*

A GRAND Pianoforte of minimum size and distinguished appearance—beautifully finished in every detail. The noble and resonant tone of this miniature Grand has obtained for it the largest sale of any Grand Pianoforte in the world.

Overstrung Scale.
Repetition Action.
Iron Frame of special pattern and great strength.

Length, 5 ft. 6 ins.
Width, 4 ft. 11 ins.
Compass—7 octaves.
Rosewood Case.

Price 105 Guineas.

No. 2.—Semi-Grand.



Copyright] *[Broadwood*

A MEDIUM-SIZED Grand Pianoforte of excellent touch and tone, which can be confidently recommended where an instrument larger than a Quarter-Grand is desired at a moderate price.

Overstrung Scale.
Iron Framing.
Repetition Action.
Compass—7¼ octaves, A to C.

Length, 6 ft. 6 ins.
Width, 5 ft. 1 in.
Rosewood Case.

Price 125 Guineas.

BROADWOOD'S LATEST MODELS.

No. 7.—Steel Barless Quarter Grand.



Copyright] *[Broadwood*

THE musical superiority of this Pianoforte is due to the Patent Frame of elastic steel with which it is fitted. According to the verdict of the jury at the recent International Paris Exhibition, Pianofortes made with the Broadwood Barless—or Open—Frame are unsurpassed for "purity, equality, and freedom of tone." It may be added that, in regard to "carrying quality of tone," this instrument excels any other of similar size with the ordinary framing.

Overstrung Scale.
Compass—7 octaves.

Length, 5 ft. 7 ins.
Width, 4 ft. 10 ins.
Rosewood Case.

Price 135 Guineas.

No. 3.—Steel Barless Semi-Grand.



Copyright] *[Broadwood*

BARLESS Frame, similar in construction to No. 5, but of smaller size. This is the most successful of overstrung medium-sized grands.

The Tone is powerful enough for a Concert Hall.

The Touch is responsive and grateful to the player.

Overstrung Scale.
Compass—7¼ octaves.

Length, 6 ft. 7 ins.
Width, 5 ft. 1 in.
Rosewood Case.

Price 160 Guineas.

BROADWOOD'S LATEST MODELS.

No. 5.—Steel Barless Full Drawing-Room Grand.



Copyright] [*Broadwood*

AWARDED *GRAND PRIX*, PARIS, 1900.

A PIANOFORTE similar in construction to the above was recently supplied to HER MAJESTY QUEEN ALEXANDRA in a specially-designed and decorated case.

Patent Steel Barless Frame.
Overstrung Scale.
Compass—7¼ octaves.

Length, 7 ft. 6 ins.
Width, 5 ft. 2 ins.
Rosewood Case.

Price 225 Guineas.

No. 6.—Steel Barless Full Concert Grand.



Copyright] [*Broadwood*

THESE instruments have been used, both in private and for public performances, by the greatest musicians of the day, and have been found to fulfil every requirement.

Patent Steel Barless Frame.
Overstrung Scale.
Compass—7¼ octaves.

Length, 8 ft. 9 ins.
Width, 5 ft. 3 ins.
Rosewood Case.

Price 400 Guineas.

*** Nos. 7, 3, 5, and 6 are constructed with the new Broadwood Patent Steel Barless Frame, which ensures sonority, equality throughout the compass of the Instrument, and beauty of tone quality hitherto unattainable.

"The Times" Plan of Deferred Payments with the New System of

BROADWOOD SURRENDER VALUE.

SECTION III.

TABLES showing the ADVANTAGES ACCRUING from a LARGER INITIAL CASH PAYMENT on either the 1, 2, or 3 years' "Times" Plan of Deferred Payments with the New System of

Broadwood Surrender Value.

JOHN BROADWOOD & SONS, LTD.,
CONDUIT STREET,
BOND STREET,
LONDON, W.

LIST No. 79B.

TABLE A. (Half Amount on Selection, Balance within One Year.)

A Discount of 15 per cent. will be allowed for payment of half the amount on Selection, and the balance in four quarterly or twelve monthly instalments within one year.

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases.	Amount on Selection.	Per Month. Twelve Payments.	Per Quarter. Four Payments.
	Guineas.	£ s. d.	£ s. d.	£ s. d.
Boudoir Upright, No. 8a	42	18 14 9	1 11 3	4 13 9
Do. Do. Chippendale Design	45	20 2 3	1 13 5	5 0 3
"Imperial" Upright, No. 9a	60	26 16 0	2 4 7	6 13 9

OVERSTRUNG.

	Guineas.	Amount on Selection.	Per Month. Twelve Payments.	Per Quarter. Four Payments.
		£ s. d.	£ s. d.	£ s. d.
Drawing-Room Upright Grand, No. 10	68	30 6 9	2 10 7	7 11 9
"Royal" Upright Grand, No. 15	75	33 9 9	2 15 9	8 7 3
Drawing-Room Upright Grand, No. 20	85	37 18 3	3 3 3	9 9 9
Steel Barless Upright Grand, No. 21	90	40 2 6	3 7 0	10 1 0

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Amount on Selection.	Per Month. Twelve Payments.	Per Quarter. Four Payments.
		£ s. d.	£ s. d.	£ s. d.
Quarter Grand, No. 1	105	46 17 3	3 18 1	11 14 3
Semi-Grand, No. 2	125	55 16 3	4 12 11	13 18 9

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Amount on Selection.	Per Month. Twelve Payments.	Per Quarter. Four Payments.
		£ s. d.	£ s. d.	£ s. d.
Steel Barless Quarter Grand, No. 7	135	60 4 9	5 0 5	15 1 3
Steel Barless Semi-Grand, No. 3	160	71 8 0	5 19 0	17 17 0
Steel Barless Drawing-Room Grand, No. 5	225	100 8 3	8 7 4	25 2 0
Full-Size Steel Barless Concert Grand, No. 6	400	178 10 0	14 17 6	44 12 6

The principle of "The Times" System of Deferred Payments, combined with the **BROADWOOD SURRENDER VALUE SYSTEM**, is applicable to this Table (*vide* page 4).

TABLE B. (Half Amount on Selection, Balance within Two Years.)

A Discount of 10 per cent. will be allowed for payment of half the amount on Selection, and the balance in eight quarterly or twenty-four monthly instalments within two years.

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases. Guineas.	Amount on Selection. £ s. d.	Per Month. Twenty-four Payments. £ s. d.	Per Quarter. Eight Payments. £ s. d.
Boudoir Upright, No. 8a	42	19 15 10	0 16 7	2 9 9
Do. Do. Chippendale Design	45	21 6 6	0 17 8	2 13 0
"Imperial" Upright, No. 9a	60	28 8 0	1 3 7	3 10 9

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Twenty-four Payments. £ s. d.	Per Quarter Eight Payments. £ s. d.
Drawing-Room Upright Grand, No. 10	68	32 3 3	1 6 9	4 0 3
"Royal" Upright Grand, No. 15	75	35 9 6	1 9 6	4 8 6
Drawing-Room Upright Grand, No. 20	85	40 2 6	1 13 6	5 0 6
Steel Barless Upright Grand, No. 21	90	42 11 0	1 15 5	5 6 3

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Twenty-four Payments. £ s. d.	Per Quarter. Eight Payments. £ s. d.
Quarter Grand, No. 1	105	49 12 6	2 1 4	6 4 0
Semi-Grand, No. 2	125	59 0 6	2 9 3	7 7 9

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Twenty-four Payments. £ s. d.	Per Quarter. Eight Payments. £ s. d.
Steel Barless Quarter Grand, No. 7	135	63 15 6	2 13 2	7 19 6
Steel Barless Semi-Grand, No. 3	160	75 12 0	3 3 0	9 9 0
Steel Barless Drawing-Room Grand, No. 5	225	106 6 6	4 8 7	13 5 9
Full-Size Steel Barless Concert Grand, No. 6	400	189 0 0	7 17 6	23 12 6

The principle of "The Times" System of Deferred Payments, combined with the BROADWOOD SURRENDER VALUE SYSTEM, is applicable to this Table (*vide* page 4).

TABLE C. (Half Amount on Selection, Balance within Three Years.)

A Discount of 5 per cent. will be allowed for payment of half the amount on Selection, and the balance in twelve quarterly or thirty-six monthly instalments within three years.

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases. Guineas.	Amount on Selection. £ s. d.	Per Month. Thirty-six Payments. £ s. d.	Per Quarter. Twelve Payments. £ s. d.
Boudoir Upright, No. 8a	42	20 17 11	0 11 8	1 15 0
Do. Do. Chippendale Design	45	22 7 9	0 12 6	1 17 6
"Imperial" Upright, No. 9a	60	30 0 0	0 16 7	2 9 9

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Thirty-six Payments. £ s. d.	Per Quarter. Twelve Payments. £ s. d.
Drawing-Room Upright Grand, No. 10	68	33 18 6	0 18 10	2 16 6
"Royal" Upright Grand, No. 15	75	37 9 3	1 0 9	3 2 3
Drawing-Room Upright Grand, No. 20	85	42 6 9	1 3 7	3 10 9
Steel Barless Upright Grand, No. 21	90	44 18 6	1 4 11	3 14 9

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Thirty-six Payments. £ s. d.	Per Quarter. Twelve Payments. £ s. d.
Quarter Grand, No. 1	105	52 7 9	1 9 1	4 7 3
Semi-Grand, No. 2	125	62 8 9	1 14 7	5 3 9

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Thirty-six Payments. £ s. d.	Per Quarter. Twelve Payments. £ s. d.
Steel Barless Quarter Grand, No. 7	135	67 6 3	1 17 5	5 12 3
Steel Barless Semi-Grand, No. 3	160	79 16 0	2 4 4	6 13 0
Steel Barless Drawing-Room Grand, No. 5	225	112 4 9	3 2 4	9 7 0
Full-Size Steel Barless Concert Grand, No. 6	400	199 10 0	5 10 10	16 12 6

The principle of "The Times" System of Deferred Payments, combined with the **BROADWOOD SURRENDER VALUE SYSTEM** is applicable to this Table (*vide* page 4).

TABLE D. (One-third Amount on Selection, Balance within One Year.)

A Discount of 12½ per cent. will be allowed for payment of one-third of the amount on Selection, and the balance in four quarterly or twelve monthly instalments within one year.

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases. Guineas.	Amount on Selection. £ s. d.	Per Month. Twelve Payments. £ s. d.	Per Quarter. Four Payments. £ s. d.
Boudoir Upright, No. 8a	42	12 17 9	2 2 10	6 8 6
Do. Do. Chippendale Design	45	13 15 11	2 5 11	6 17 9
"Imperial" Upright, No. 9a	60	18 7 6	3 1 3	9 3 9

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Twelve Payments. £ s. d.	Per Quarter. Four Payments. £ s. d.
Drawing-Room Upright Grand, No. 10	68	20 16 6	3 9 5	10 8 3
"Royal" Upright Grand, No. 15	75	22 19 2	3 16 7	11 9 9
Drawing-Room Upright Grand, No. 20	85	26 0 11	4 6 9	13 0 3
Steel Barless Upright Grand, No. 21	90	27 11 9	4 11 10	13 15 6

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Twelve Payments. £ s. d.	Per Quarter. Four Payments. £ s. d.
Quarter Grand, No. 1	105	32 3 5	5 7 2	16 1 6
Semi-Grand, No. 2	125	38 5 11	6 7 7	19 2 9

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Twelve Payments. £ s. d.	Per Quarter. Four Payments. £ s. d.
Steel Barless Quarter Grand, No. 7	135	41 6 8	6 17 10	20 13 6
Steel Barless Semi-Grand, No. 3	160	49 0 0	8 3 4	24 10 0
Steel Barless Drawing-Room Grand, No. 5	225	68 18 5	11 9 8	34 9 0
Full-Size Steel Barless Concert Grand, No. 6	400	122 10 0	20 8 4	61 5 0

The principle of "The Times" System of Deferred Payments, combined with the **BROADWOOD SURRENDER VALUE SYSTEM**, is applicable to this Table (*vide* page 4).

TABLE E. (One-third Amount on Selection, Balance within Two Years.)

A Discount of 7½ per cent. will be allowed for payment of one-third of the amount on Selection, and the balance in eight quarterly or twenty-four monthly instalments within two years.

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases. Guineas.	Amount on Selection. £ s. d.	Per Month. Twenty-four Payments. £ s. d.	Per Quarter. Eight Payments. £ s. d.
Boudoir Upright, No. 8a	42	13 11 11	1 2 8	3 8 0
Do. Do. Chippendale Design	45	14 12 2	1 4 3	3 12 9
"Imperial" Upright, No. 9a	60	19 9 6	1 12 4	4 17 0

OVERSTRUNG.

	Guineas	Amount on Selection. £ s. d.	Per Month. Twenty-four Payments. £ s. d.	Per Quarter. Eight Payments. £ s. d.
Drawing-Room Upright Grand, No. 10	68	22 0 11	1 16 8	5 10 0
"Royal" Upright Grand, No. 15	75	24 4 11	2 0 6	6 1 6
Drawing-Room Upright Grand, No. 20	85	27 11 2	2 5 10	6 17 6
Steel Barless Upright Grand, No. 21	90	29 2 3	2 8 7	7 5 9

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Twenty-four Payments. £ s. d.	Per Quarter. Eight. Payments. £ s. d.
Quarter Grand, No. 1	105	33 19 8	2 16 8	8 10 0
Semi-Grand, No. 2	125	40 10 2	3 7 5	10 2 3

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Twenty-four Payments. £ s. d.	Per Quarter. Eight Payments. £ s. d.
Steel Barless Quarter Grand, No. 7	135	43 14 5	3 12 10	10 18 6
Steel Barless Semi-Grand, No. 3	160	51 16 0	4 6 4	12 19 0
Steel Barless Drawing-Room Grand, No. 5	225	72 18 8	6 1 4	18 4 0
Full-Size Steel Barless Concert Grand, No. 6	400	129 10 0	10 15 10	32 7 6

The principle of "The Times" System of Deferred Payments, combined with the **BROADWOOD SURRENDER VALUE SYSTEM**, is applicable to this Table (*vide* page 4).

TABLE F. (One-third Amount on Selection, Balance within Three Years.)

A Discount of 2½ per cent. will be allowed for payment of one-third of the amount on Selection, and the balance in twelve quarterly or thirty-six monthly instalments within three years.

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases. Guineas.	Amount on Selection. £ s. d.	Per Month. Thirty-six Payments. £ s. d.	Per Quarter. Twelve Payments. £ s. d.
Boudoir Upright, No. 8a	42	14 7 0	0 15 11	2 7 9
Do. Do. Chippendale Design	45	15 6 5	0 17 1	2 11 3
"Imperial" Upright, No. 9a	60	20 9 6	1 2 9	3 8 3

OVERSTRUNG.

	Guineas	Amount on Selection. £ s. d.	Per Month. Thirty-six Payments. £ s. d.	Per Quarter. Twelve Payments. £ s. d.
Drawing-Room Upright Grand, No. 10	68	23 5 4	1 5 9	3 17 3
"Royal" Upright Grand, No. 15	75	25 12 8	1 8 5	4 5 3
Drawing-Room Upright Grand, No. 20	85	28 19 5	1 12 3	4 16 9
Steel Barless Upright Grand, No. 21	90	30 7 9	1 13 9	5 1 3

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Thirty-six Payments. £ s. d.	Per Quarter. Twelve Payments. £ s. d.
Quarter Grand, No. 1	105	35 15 11	1 19 10	5 19 6
Semi-Grand, No. 2	125	42 12 5	2 7 5	7 2 3

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Amount on Selection. £ s. d.	Per Month. Thirty-six Payments. £ s. d.	Per Quarter. Twelve Payments. £ s. d.
Steel Barless Quarter Grand, No. 7	135	46 2 2	2 11 2	7 13 6
Steel Barless Semi-Grand, No. 3	160	54 12 0	3 0 8	9 2 0
Steel Barless Drawing-Room Grand, No. 5	225	76 14 11	4 5 4	12 16 0
Full-Size Steel Barless Concert Grand, No. 6	400	136 10 0	7 11 8	22 15 0

The principle of "The Times" System of Deferred Payments, combined with the BROADWOOD SURRENDER VALUE SYSTEM, is applicable to this Table (*vide* page 4).

TABLE G. (Payments spread over One Year.)

A Discount of 10 per cent. will be allowed for five quarterly or twelve monthly instalments, the first on Selection and the balance within one year.

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases. Guineas.	Per Month. Twelve Payments. £ s. d.	Per Quarter. Five Payments. £ s. d.
Boudoir Upright, No. 8a	42	3 6 2	7 18 9
Do. Do. Chippendale Design	45	3 10 10	8 10 1
"Imperial" Upright, No. 9a	60	4 14 6	11 6 9

OVERSTRUNG.

	Guineas.	Per Month. Twelve Payments. £ s. d.	Per Quarter. Five Payments. £ s. d.
Drawing-Room Upright Grand, No. 10	68	5 7 1	12 17 0
"Royal" Upright Grand, No. 15	75	5 18 1	14 3 6
Drawing-Room Upright Grand, No. 20	85	6 13 10	16 1 3
Steel Barless Upright Grand, No. 21	90	7 1 9	17 0 2

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Per Month. Twelve Payments. £ s. d.	Per Quarter. Five Payments. £ s. d.
Quarter Grand, No. 1	105	8 5 4	19 16 10
Semi-Grand, No. 2	125	9 16 10	23 12 6

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Per Month. Twelve Payments. £ s. d.	Per Quarter. Five Payments. £ s. d
Steel Barless Quarter Grand, No. 7	135	10 12 7	25 10 3
Steel Barless Semi-Grand, No. 3	160	12 12 0	30 4 9
Steel Barless Drawing-Room Grand, No. 5	225	17 14 4	42 10 6
Full-Size Steel Barless Concert Grand, No. 6	400	31 10 0	75 12 0

The principle of "The Times" System of Deferred Payments, combined with the **BROADWOOD SURRENDER VALUE SYSTEM** is applicable to this Table (*vide* page 4).

TABLE H. (Payments spread over Two Years.)

A Discount of 5 per cent. will be allowed for nine quarterly or twenty-four monthly instalments, the first on Selection and the balance within two years.

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases.	Per Month. Twenty-four Payments.	Per Quarter. Nine Payments.
	Guineas.	£ s. d.	£ s. d.
Boudoir Upright, No. 8a	42	1 14 11	4 13 1
Do. Do. Chippendale Design	45	1 17 4	4 19 9
"Imperial" Upright, No. 9a	60	2 9 10	6 13 0

OVERSTRUNG.

	Guineas.	Per Month. Twenty-four Payments.	Per Quarter. Nine Payments.
		£ s. d.	£ s. d.
Drawing-Room Upright Grand, No. 10	68	2 16 6	7 10 8
"Royal" Upright Grand, No. 15	75	3 2 4	8 6 3
Drawing-Room Upright Grand, No. 20	85	3 10 8	9 8 5
Steel Barless Upright Grand, No. 21	90	3 14 9	9 19 6

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Per Month. Twenty-four Payments.	Per Quarter. Nine Payments.
		£ s. d.	£ s. d.
Quarter Grand, No. 1	105	4 7 3	11 12 9
Semi-Grand, No. 2	125	5 3 11	13 17 1

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Per Month. Twenty-four Payments.	Per Quarter. Nine Payments.
		£ s. d.	£ s. d.
Steel Barless Quarter Grand, No. 7	135	5 12 2	14 19 3
Steel Barless Semi-Grand, No. 3	160	6 13 0	17 14 8
Steel Barless Drawing-Room Grand, No. 5	225	9 7 0	24 18 9
Full-Size Steel Barless Concert Grand, No. 6	400	16 12 6	44 6 8

The principle of "The Times" System of Deferred Payments, combined with the **BROADWOOD SURRENDER VALUE SYSTEM** is applicable to this Table (*vide* page 4).

For Payments spread over three years, *see* page 6.

CASH PURCHASES.

There are many people who have always at hand the means to purchase Goods for Cash and thus obtain a corresponding advantage for their prompt payment, and for these purchasers JOHN BROADWOOD & SONS are prepared to allow a discount of 20 per cent. from the Catalogue price.

The cost to the purchaser would therefore be:—

UPRIGHT PIANOFORTES

VERTICALLY STRUNG.

	PRICES in Rosewood or Ebonized Cases.	COMPASS.	DIMENSIONS.		PRICE, NET.
	Guineas.	Octaves.	Height.	Width.	£ s. d.
Boudoir Upright, No. 8a	42	7	3 10	4 7	35 5 6
Do. Do. Chippendale Design	45	7	3 10	4 7	37 16 0
"Imperial" Upright, No. 9a	60	7	4 2	4 11	50 8 0

OVERSTRUNG.

	Guineas.	Octaves.	Height.	Width.	PRICE, NET. £ s. d.
Drawing-Room Upright Grand, No. 10	68	7	4 2	4 11	57 3 0
"Royal" Upright Grand, No. 15	75	7	4 5	5 0	63 0 0
Drawing-Room Upright Grand, No. 20	85	7	4 6	5 0	71 8 0
Steel Barless Upright Grand, No. 21	90	7¼	4 4	5 1	75 12 0

HORIZONTAL PIANOFORTES

OVERSTRUNG.

	Guineas.	Octaves.	Length.	Width.	PRICE, NET. £ s. d.
Quarter Grand, No. 1	105	7	5 6	4 11	88 4 0
Semi-Grand, No. 2	125	7¼	6 6	5 1	105 0 0

PATENT STEEL BARLESS

OVERSTRUNG.

	Guineas.	Octaves.	Length.	Width.	PRICE, NET. £ s. d.
Steel Barless Quarter Grand, No. 7	135	7	5 7	4 10	113 8 0
Steel Barless Semi-Grand, No. 3	160	7¼	6 7	5 1	134 8 0
Steel Barless Drawing-Room Grand, No. 5	225	7¼	7 6	5 2	189 0 0
Full-Size Steel Barless Concert Grand, No. 6	400	7¼	8 9	5 3	336 0 0

Story of the Pianoforte: How the Instrument is Made.*

By Sir FREDERICK BRIDGE, M.V.O., Mus.Doc.

IN all London there is probably no manufacture which necessitates the employment of so many skilled trades as does that of the pianoforte, and the collection under one roof, as at Messrs. BROADWOOD'S factory at Old Ford, of so many men, each a specialist at his own work, makes a pianoforte factory a most interesting place.

The Engineering Shop. As the modern pianoforte depends for its durability upon a strong framing of metal, a well-equipped engineering shop is a necessary adjunct to a modern pianoforte factory. One is, however, hardly prepared to find so extensive and so well furnished a machine shop as that in which the various processes of drilling, pinning, and japanning of the metal frames are carried out. Much special brass and other metal work required in the manufacture is also made on the premises.

Economy of Work. The completed work is delivered to the main workshops by means of a system of tram-lines and overhead run-ways, which effects great economy both of time and labour in the work of transport and distribution. The frames are heavy pieces, sometimes weighing as much as 5 cwt., and the distances which have to be traversed between the spot where they are completed and the workshops in which they are required for incorporation in the pianoforte, are very considerable; but the appliances provided carry out the work with ease and rapidity.

Good Timber very Important. The selection, preparation, and handling of the timber used in the manufacture of a pianoforte require special care, and the reputation of a pianoforte rests to a great extent upon the command the makers have always had of an ample supply of the best and most seasoned wood, and the careful manner in which it is prepared and worked.

After being thus properly seasoned in the open air, the wood is cut into suitable sizes in a saw-mill specially arranged for the purpose. It is then neatly stacked upon trucks which run upon rails, and is put into drying chambers, where it is subjected to a course of gradual seasoning upon a plan which Messrs. BROADWOOD have found both expeditious and effective.

Drying the Timber. At first the temperature of the drying-rooms is very moderate, but as from time to time fresh loaded trucks of timber are put into the chamber, those already there are pushed forward until at the end of three or four weeks the farthest and hottest end is reached. Here the wood is subjected to a blast resembling a sirocco, and every vestige of moisture is dried out of it. Thus by this careful preparation all likelihood of subsequent warping is avoided. When thoroughly dried the wood is placed in a large store built in two floors above the drying-rooms, where it remains until required, and where it undergoes a still further course of preparation.

Rivals an Italian Bravo. From the timber store the prepared wood passes as required into the wood-working shop, which contains circular saws, planing machines, and other wood-working machines of every description. Here each piece is worked with great accuracy into the required form. This wood-working shop is a room of tremendous interest, and contains much that would astonish the visitor. The circular saws, for instance, under the skilful hand of the workmen do their work with astonishing results, and the uproar produced is of a most teeth-setting-on-edge description, and almost beats a piano organ in the hands of an Italian Bravo!

Transporting the Piano. It is not only the fact that the raw material - the wood, the steel, the ivory, and many other articles needed—goes in at one end of the works and issues as a completed pianoforte at the other, as we are told is the case at Chicago, where pigs go in and sausages come out in a few minutes! but also, and this is really most important, the course of the work through the various departments is uninterrupted, and, as I have already said, always in one direction.

The Familiar Christmas Tree. You may be interested to know that the material used for the sounding-board of a pianoforte is the wood of the well-known spruce fir—the familiar Christmas-tree. This is obtained from Central and East Europe, where it is carefully selected and prepared, it being essential that the timber be sawn in such a way that the grain of the wood is exactly as required. The quality of a pianoforte depends largely upon the construction of the sounding board and upon the determination of the scaling or the lengths and sizes of the strings or wires. It need hardly be said that in this matter soundness of workmanship is once more of the first importance.

The Metal Frame. Having seen the sounding-board completed we follow the making of the instrument to the moment when it receives the metal frame which enables it to withstand the great strain which will be put upon it. That work completed, the pianoforte next receives the strings which are the source of its sound. Steel of the very finest quality, drawn in the most skilful manner, is the only material fit for the purpose. You may be interested to learn that in a concert grand alone there are 1,885 feet of wire.

After the strings have been placed in the instrument the pianoforte now passes to the "finisher" for the fitting of the "action," the technical name for the ivory keys, the hammers, and their connecting mechanism.

Hammers and Keys. The hammers are of woollen felt, which is made in large sheets graduated in thickness from the one end to the other. The finest Australian wool is the most suitable raw material. The bass strings need a large, soft hammer, and the treble notes a small and hard one; and the entire set must be so graduated to size and texture that each note is supplied with a hammer exactly suitable to the particular string to be struck.

The manufacture of the keys calls for skill of quite another kind, and much attention is given to selection and working of the ivory, which, owing more to the stoppage of the slave trade than to the extinction of the elephant, is now becoming a very costly material. The mechanic who fits together the action, keys, and hammers is called a "finisher," and his work is carried out with due regard to many measurements.

The Final Touches. Having seen the action fitted, we now come to a very important part of the work—the final touches, under which heading we may mention the finishing of the pianoforte case. As a rule, as you are well aware, the outside case of the pianoforte is finished by French polishing, which entails a series of processes carried out with great care when, as in the present instance, the best results are to be produced. The majority of the French polishers in this factory are men who have been employees of the BROADWOODS since they were boys, and their power of producing a highly-finished polish is one of the marvels of the trade. From the finisher and polisher the pianoforte passes to the tuner and regulator.

Preparing for the Showrooms. The final tuning, in preparation for the showrooms leaves the instrument ready for the tone regulator, whose important duty it is to correct any slight irregularities which may exist in the texture of the individual hammers. This is delicately done with a special tool. And thus, having seen all these various sections of a pianoforte factory, you will appreciate the fact that each BROADWOOD piano produced passes through no less than eighty pairs of hands, and often many more, before it is ready for the showrooms, and upwards of 10,700 pieces of wood, metal, cloth, felt, &c., enter into the construction of a concert grand.

* *Extract from a lecture on "The Story of the Pianoforte: Its Ancestors and Precursors."*

What "Truth" says about the Broadwood Surrender Value System.

"The abuses to which the deferred payment system is liable, whether in the case of pianos or any other class of goods, have been often pointed out in these columns, but there can be nothing but praise for the latest development of the system for which Messrs. John Broadwood & Sons have been responsible. With the adoption of a definite surrender value calculated on an equitable basis in the case of a purchase not eventually completed, the main objection to the instalment plan, as it has hitherto been known, disappears. The fear of the average purchaser buying goods on this principle is, of course, that if he finds himself unable to maintain the payment of his instalments he will forfeit all the payments which he has made on account. Messrs. Broadwood's new arrangement, in these circumstances, is to retain only such proportion of the instalments paid as would be due if the piano had been hired under the usual conditions."

This is how "The Times" System has been improved by BROADWOODS.

The Advantages of the Deferred Payment system are by this time universally recognized.

The number of people is increasing to whom it may be more convenient to spread payments over a period of three years than to pay the whole price of a piano in one sum.

The Disadvantage of the Deferred Payment system hitherto in vogue is that if a purchaser does not wish to complete the purchase he forfeits the payments made on account.

The principle of **Surrender Value** has long since been an indispensable feature of Life Insurance. MESSRS. JOHN BROADWOOD & SONS have determined to give the advantages of this principle to their customers who purchase on Deferred Payments. Therefore, in the event of a customer wishing at any time before the completion of the purchase to return the piano, MESSRS. JOHN BROADWOOD & SONS will only retain such proportion of the instalments paid as would be due if the piano had been hired under the conditions on page 8.

BROADWOOD PIANOS under SURRENDER VALUE CONTRACT are a CASH ASSET.

[E. & S.—8381.—10/05.]

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IMPORTANT NOTICE.

THE Editor of "The Connoisseur," being in constant receipt of enquiries from British and American readers on questions relating to genealogy and heraldry, and being frequently asked to advise as to where and how authentic information on these questions may be obtained, arranged some months ago to devote a department of the Magazine thereto, and secured the services of Mr. A. Meredyth Burke, who is responsible for its conduct.

The response elicited has more than justified the new departure, and the heraldic department has established itself as one of the most highly appreciated features of the Magazine.

Having obtained Mr. Burke's expert assistance, "The Connoisseur" is able to trace pedigrees, identify and verify the accuracy of armorial bearings, and give advice on analogous points. With his unique facilities for heraldic and genealogical research, and his special knowledge of the resources of reliable information, and ready access to public, private and local records, Mr. Burke possesses unusual qualifications for this important branch of the work of our Magazine.

In addition to replies to specific enquiries, articles on heraldry and genealogy from the pen of Mr. Burke appear from time to time.

Replies dealing with matters of a private nature, or in cases where it is so desired, are sent through the post, subjects of general interest only being dealt with in the columns of the Magazine.

All communications intended for this department should be addressed to

The Manager, Heraldic Department,
"The Connoisseur" Offices, 95, Temple Chambers, E.C.

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